

The Responsory Prosula in England

# THE RESPONSORY PROSULA IN ENGLAND

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## ABSTRACT

### The Responsory Prosula in England

A prosula is usually regarded as a trope, thus a member of a large family of festal expansions of the plainchant repertory of the Roman church. Responsory prosulas are expansions of the responsory chant of the night office (or Matins) or of liturgical processions. The prosulas usually take the form of texts supplied for previously untexted melismas in the responsory, or newly composed insertions which mimic the style of the texted melismas.

A catalogue of responsory prosulas was compiled a decade ago by Helma Hofmann-Brandt. She listed over 730 of them. Unfortunately, her catalogue of prosulas is not cross-indexed to show the number of prosulas in any single manuscript. It is not possible to see the repertory of a source. Since my work was directed towards identifying the content and nature of English prosula repertories, I was first obliged to re-order the whole Hofmann-Brandt catalogue according to manuscript source rather than prosula.

I have also been able to add a handful of English items not previously included in the catalogue.

I have transcribed every prosula found in English manuscripts, translated its text and analyzed its structure. I have also studied the function of the prosulas, their performance conventions, and provided a brief account of their use in polyphonic settings in England.

A major part of the thesis is devoted to analyzing the relationships between the repertories of prosulas, not just in English sources, but in every source covered by Hofmann-Brandt's and my own work. With computer assistance, I have identified which sources are most closely related repertorially. The results of this work are occasionally of assistance in 'localizing' both prosulas, by observing their appearance only in sources from a restricted area, and sources themselves, by observing their interest in prosulas known only within a restricted area.

It is therefore my hope that the thesis will further our knowledge not only of the prosula as used in the 'peripheral' English area, but also of its wider European history.

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# 1. Definition and technique of composition

The term 'prosula' is a diminutive of the term 'prosa', from which is derived our modern word 'prose'. This term was widely used in the Middle Ages to indicate the syllabic text provided for the melismas of Responsories, and also for Alleluias, Offer-tories, and a few other chants.

A prosula is usually regarded as a type of 'trope', and as such has attracted the attention of scholars ever since the publication of Leon Gautier's *Histoire de la poésie liturgique au Moyen Age*,<sup>1</sup>; *Les Tropes* (1886). In this book, he defined a trope as "l'interpolation d'un texte liturgique", and emphasized the prosula, adding only words to pre-existing chant, above all other troping techniques (p.153).

This definition has been the object of recent criticism.<sup>1)</sup> The main objection is that the trope is as much a musical as a textual phenomenon: indeed, Handschin suggested that the word originally meant a melody not a poem.<sup>2)</sup> All types of trope, including prosulas, are part of the sung liturgical chant repertory. Moreover, there is no good reason for singling out prosulas as either the most ancient or most numerous examples of troping.

Of the two terms, 'prosa' and 'prosula',  
'prosa' was used in Southern France in the early

1. R.Crocker, "The Troping Hypothesis," MQ, LVII (1966), pp.183-203.

2. J.Handschin, "Trope, Sequence, and Conductus," NOHM, ii, p.128.



Middle Ages specifically for the Sequence texts, as opposed to their music, hence the designations of 'sequentia cum prosa' or 'prosa ad sequentiam', and was also occasionally used in that sense in England;<sup>3)</sup> but as a rule the two terms prosa and sequence were kept distinct. At the same time we find prosulas in Alleluias and Offertories, indicated by the sign 'Prosl. or Psl.'<sup>4)</sup>

This term 'prosa' evidently derived from the fact that the texts set to the melodies were of necessity in prose, and the custom was to set one syllable to each note of given melody. If this feature be regarded as critical, we can see why the term 'prosa' was used as a general term which includes the syllabic forms of the Responsory, of the Sequence, and of the other categories of interpolated melodies: on the other hand, the term 'sequence' is usually used nowadays to indicate both the melodic and syllabic forms of the melodies which follow the Alleluia at Mass.

Although there is some confusion in the use of the term, the syllabic technique continued to be used for the same kind of interpolations even after poetic texts became the rule, in the later prosulas which resemble small rhyming sequences. By this time the prosula had acquired a characteristic style and form in which both words and music might be newly composed.<sup>5)</sup>

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3. Eg. Use of Sarum, i, p. 92 (prosa ad missam); Ordinale Exon, i, p. 19.

4. Eva Odelman, "Comment a-t-on appelé les tropes ? observations sur les rubriques des tropes des X<sup>e</sup> et XI<sup>e</sup> siècles", Cahiers de civilisation médiévale, 18 (1975), pp. 15-36.

5. R. Hoppin, Medieval Music, p. 149.

Even though the term *prosa* and *prosula* may occasionally have had a different meaning and character, they were as often used in an equivalent sense. The only etymological distinction between the two words is that '*prosula*' is the diminutive of '*prosa*', meaning literally 'little *prosa*': it would, therefore, be preferable to reserve the term '*prosula*' as a common designation for the addition of text in the syllabic technique to responsorial chants, and use the term '*prosa*' for the form which is to some extent musically and textually independent from the melisma.

Any *prosula* is restricted in length to the number of notes in the melisma to which the *prosula* writer added the new text. If, therefore, a texted expression longer than the melisma is desirable, more notes have to be provided to which words can be sung. The usual ways of producing such a notes were to lengthen the original melisma by repeating its individual notes or individual phrases. But a radically different method was to compose new words and music together as a substitute for the melisma. It was a significant and innovative technique which gave independence from the restriction of the melisma.<sup>6)</sup>

*Prosulas* were written for chants of both the Mass and Office, and in the Mass, for both the Ordinary and Proper. Perhaps the best-known examples are *Kyries* with *prosulas*<sup>7)</sup> in which the tra-

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6. This observation is borrowed from the paper 'The structuring of Responsory Prosas' by T.Kelly, *JAMS*, XXX(1977), p.367.

7. Appropriate examples are shown in the W.Apel's *Gregorian Chant*, pp.431-432.

ditional text 'Kyrie eleison' is amplified by words that are a laudatory commentary in and around the text 'Kyrie eleison';<sup>8)</sup> but more numerous than these in the 10th and 11th centuries sources are those found in certain responsorial chants, such as Offertory verses, Alleluias, and the Hosanna section of the Sanctus. Much less common than in the Mass, prosulas in the Office generally occur in the Vespers responsory, the last responsory of Matins, or the responsories at the end of a nocturn of Matins, also in responsories sung in processions.

Prosulas in the responsory, however, are normally placed at the end of the performance, as a final flourish added just before the close of the respond--"like a Cadenza" in Kelly's words,<sup>9)</sup> but they may appear at different places, in the verse or in the Gloria.

In order to examine the variety of prosula technique in the responsory, I shall cite some of those examples in the manuscripts which I have studied.

The most simple and presumably the earliest type of prosulation example added text to the pre-existing melisma in a syllable-for-note way without extending the melisma, as the prosula 'Opor-

- 
8. It is not always possible to know if the prosula is a subsequent addition or not. Crocker(1966) and Bjork(1980) have argued that in many cases the Latin text was there from the beginning, R.Crocker, Ibid, pp.183-203; D.Bjork, "Early settings of Kyrie eleison and the problem of genre definition," JPMMS, 3(1980), 40-48.
9. T.Kelly, "Melodic elaboration in Responsory melismas," JAMS, XXVII (1974), p.462.



-tet devota' for the responsory 'Beatus Nicholaus' for the Vespers of St.Nicholas' Day(6th December).<sup>10)</sup>

The next example, the prosula 'Aeternae virgo' to the responsory 'O mater nostra' can be cited as a somewhat more elaborated style of prosulation. The melody of this prosula has been taken from the melisma of the parent responsory, then divided into three sections, and each section repeated to make paired verses; furthermore, the paired verses are repeated again for responsorial singing between soloists and the choir. Each section, therefore, is repeated four times, in the musical form AaAa-BbBb-CcCc, where the lower case letters indicate the choir's melodic repeat.<sup>11)</sup>

Although the preceding examples are typical of the basic prosula technique, they are surpassed in numbers by examples featuring newly composed melody and text, as a substitute for the original melisma. Usually there is no musical similarity between the prosula and the melisma except at the beginning, for one or two notes. The pieces have well rhymed, paired verses, often picking up the vowel of the melisma they substitute for the rhyme, and a rather modern musical style, redolent of the so-called 'Victorine' Sequence. The most widely-known of all prosulas, 'Sospitati dedit aegros' for the responsory 'Ex eius tumba', is in this style.<sup>12)</sup>

Apart from these examples, there are some other prosulas

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10. See the appendix, p.145

11. See the appendix, pp.88-89

12. See the appendix, pp.100-101

which have newly composed text, but whose music is borrowed from some other widely-known melody.<sup>13)</sup>

The source of some prosulas is obscure because they have no similarity to the responsory at all, displaying the 'modern' structure with rhyme and paired verses.<sup>14)</sup>

One further type of prosulation for the responsory should be mentioned, though examples are relatively rare. Occasionally 'spare' notes in the verse of the responsory and Gloria may be texted, so that the original text is embedded in a new one, something known from Alleluia and Offertory prosulas.<sup>15)</sup>

Further remarks on the technique of prosula composition will be found for individual pieces in Chapter 2; The repertory in England.

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13. The melody of 'Sospitati' was frequently used thus--- see the prosula 'Laus Edmundi'(appendix, p.179), and 'Mente munda' (appendix, pp.136-137).

14. Eg., the responsory 'Beatus vir Sabas' from Norwich Bridewell Museum, 158.926. 4g(4), f, 121. -- see appendix, pp.161-162

15. The responsory 'Dum transisset' has the prosulated verse 'Et valde devote' and 'Gloria sit deo'-- appendix, p.128 .  
The responsory 'Impetum fecerunt' has the verse 'Stephanus dei gratia' and 'Gloria deo patri'( or 'per cuncta'),--appendix, p.110 . The responsory 'Te laudant angeli' has the verse 'Ipsium unicum dei' and 'Gloria, claritas'-- appendix, pp.130-131. Especially interesting is the case of OB;e Mus, 126. The responsory 'Beatus es Maria' has the prosa 'Beatus es virgo' and also a prosulated 'Gloria et honor'(H-B's No.261),--appendix, pp.164-165.

## 2. Repertory

### 1) In Europe

The basis of the following observation is the 'Tropen-Katalog' presented by Helma Hofmann-Brandt(hereafter H-B) as a part of her doctoral dissertation 'Die Tropen zu den Responsorien des Officiums'.<sup>1)</sup> The catalogue lists 732 responsory prosulas from 495 sources, together with parent responsory, brief information on form and melody scheme, and published references for text and music. Although the work gives us invaluable information about the prosula repertory, it is nevertheless difficult to get an idea of the contents of each individual source. Yet inventories of individual sources are essential for an understanding of the repertory.

To overcome this problem, first of all I made a re-ordered catalogue of repertory by sources. The abbreviations for manuscript sources in the catalogue are made from characteristic letters of the library names and manuscript numbers, using RISM\* sigla where possible, as follows;

AI;15--Albi, Bibliothèque Rochegude, 15.

AN;81--Angers, Bibliothèque de la Ville, 81.

AR;362--Arezzo, Biblioteca Publica della Fraternita dei Laici,  
362. --- etc. (appendix 3, pp.197-202)

Some of the prosulas in H-B's catalogue are not cited with their library source but came from other published collections(eg.Anal.

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1. Inaugural-Dissertation der Philosophischen Facultät der Friedrich-Alexander-Universität, Erlangen-Nürnberg(1971).

\* Répertoire Internationale des Sources Musicales(Series A),Kassel.

Hymn. etc.); some prosulas have a variant incipit(eg.No.2 Abscultate = No.68 Auscultate); all but the main entry in H-B are excluded from this survey.

Abbreviations were used to facilitate typing H-B's catalogue into a computer for re-sorting, and H-B's catalogue numbers for the prosulas were retained.

<u>prosula number in H-B</u>	<u>source</u>				
No.1	RV;C5				
No.4	WR;58	EN;314	GU;29	HO;42	
	KA;B 15	KN;79	LBL;27630	MBS;5539	
	PU;IE 12	PU;VII C10	SGS;546	VO;287	
No.5	BC;M662	BC;M706	-----etc.		

(appendix 5, pp.219-235)

Through the work of the computer sorting program, I was able to obtain a new catalogue by source as follows;

<u>source</u>	<u>quantity of psa.</u>	<u>prosula number in H-B</u>							
AI;15	3;	340	462	576					
AN;81	8;	9	23	206	316	348	452	604	639
AR;362	1;	543		etc.					

(appendix 4, pp.203-218)

This data for each individual source not only shows the number of prosulas it contains but also provides a basis for finding out the character of manuscript, considered as a repertory.

A second task was to test the provenance of each manuscript, by observing the other sources of prosulas which it contains.

It is already clear from H-B's catalogue that certain prosulas were restricted to small areas of Europe or even to single



churches; for example, catalogue number 239 'Gaude beata virgo' is found only in Aquitainian manuscripts; number 472 'Orta de caelis' is found only in manuscripts from St.Maur-les-Fossés. Sometimes 'local' prosulas of this sort can indicate the likely provenance of a manuscript. Thus number 367 'Iubilent super-ni' is found only in Cambrai A72, A79, and C38, all from Cambrai, and Cambrai A83, provenance unknown according to H-B. The local character of prosula 367 therefore raises the possibility that Cambrai A83 is also a Cambrai source. The localization of 629 'Sospitati ..... candor mentis' again to Cambrai books makes Cambrai A70 also seem likely to originate in that city.

For the more systematic survey of individual repertory, I decided to work through the manuscripts starting with those containing One prosula, and continuing up to those with Six, as in the table below; 2)

1. The manuscripts containing One prosula.

<u>Mss.</u>	<u>provenance</u>	<u>psa.</u>	<u>other sources &amp; provenance</u>		<u>probable provenance</u>
AC;695	Reims(Paris)	346	many	various	too common
AN;331	?	720	none	unicum	?
APT;18	South French	205	none	unicum	South French
AR;362	Italian	543	F;s,n--	Italian	Italian

(appendix, pp.244-280)

\*(The first three columns are self-explanatory. Then under "other sources" are briefly listed concordant sources for the prosula, and a general "provenance" for those sources is established. Finally a "provenance" for the prosula itself is estimated.)

2. Prosula with more than six sources were left for the final stage, with a computer comparison and diagram of source relations.

To avoid the repetition of multiple entries in column 4 for the more widely-known prosulas, a reference list of prosulas which have more than six sources was prepared,<sup>3)</sup> and in the tables I simply marked such a prosula with a sign 'ref.' and its number.<sup>4)</sup>

As stated above, one of the aims of this work was to confirm the provenance of each source and each prosula, and also to discover the probable origins of those which have unknown or vague provenance. In some cases this remained difficult to decide, in which case I left the prosula in question without a provenance entry.

The final stage of the work on the repertory in Europe as a whole was to find out the family relationships between the more capacious sources, regional groupings, and other similarities. For this work, the 101 manuscript sources which have more than six( including six) prosulas were selected; the computer counted their concordances and assessed their similarity in percentage terms.<sup>5)</sup>

Then I selected the sources which have more than 80% similarity from the list. The percentage coincidences were divided into three sets: 100%, 90%-99%, and 80%-89% similarity between sources, and the sources collected as follows;(all the given numbers here are the 101 selection numbers)

---

3. See appendix 8, pp.236-243

4. Eg., ref.4-- see the reference list No.4

5. Due to a technical peculiarity, the computer numbered the sources from 2-102, rather than 1-101. The computer numbers are retained on pp.15 and 16, and in appendix 9, pp.285-309.

100% coincidence

16-100	23-22	24-22	41-31	81-29	69-60	69-66
66-60	66-48	62-57	76-57	79-52	81-50	76-62
92-53	93-92	96-95	98-92	86-47		

90%--99%

18-19(90)	75-3 (91)	60-48(90)	80-52(90)	38-37(90)
59-56(90)				

80%--89%

22-13(88)	23-13(83)	55-4 (86)	92-18(83)	92-19(83)
23-24(84)	23-29(83)	52-30(86)	52-31(83)	80-30(86)
67-59(80)	67-56(85)	69-48(83)	79-42(83)	63-57(83)
63-62(83)	64-57(83)	57-65(83)	62-65(83)	65-92(83)
64-92(83)	66-92(83)	65-69(83)	69-78(83)	69-88(83)
88-90(89)	66-88(89)	92-94(83)	92-88(83)	92-90(83)
92-61(83)	92-55(83)	90-69(83)	76-63(86)	76-64(86)
76-65(86)	97-95(83)	97-96(83)	62-64(83)	

These percentage similarities show the family relations of each source and their connection in regional groups.

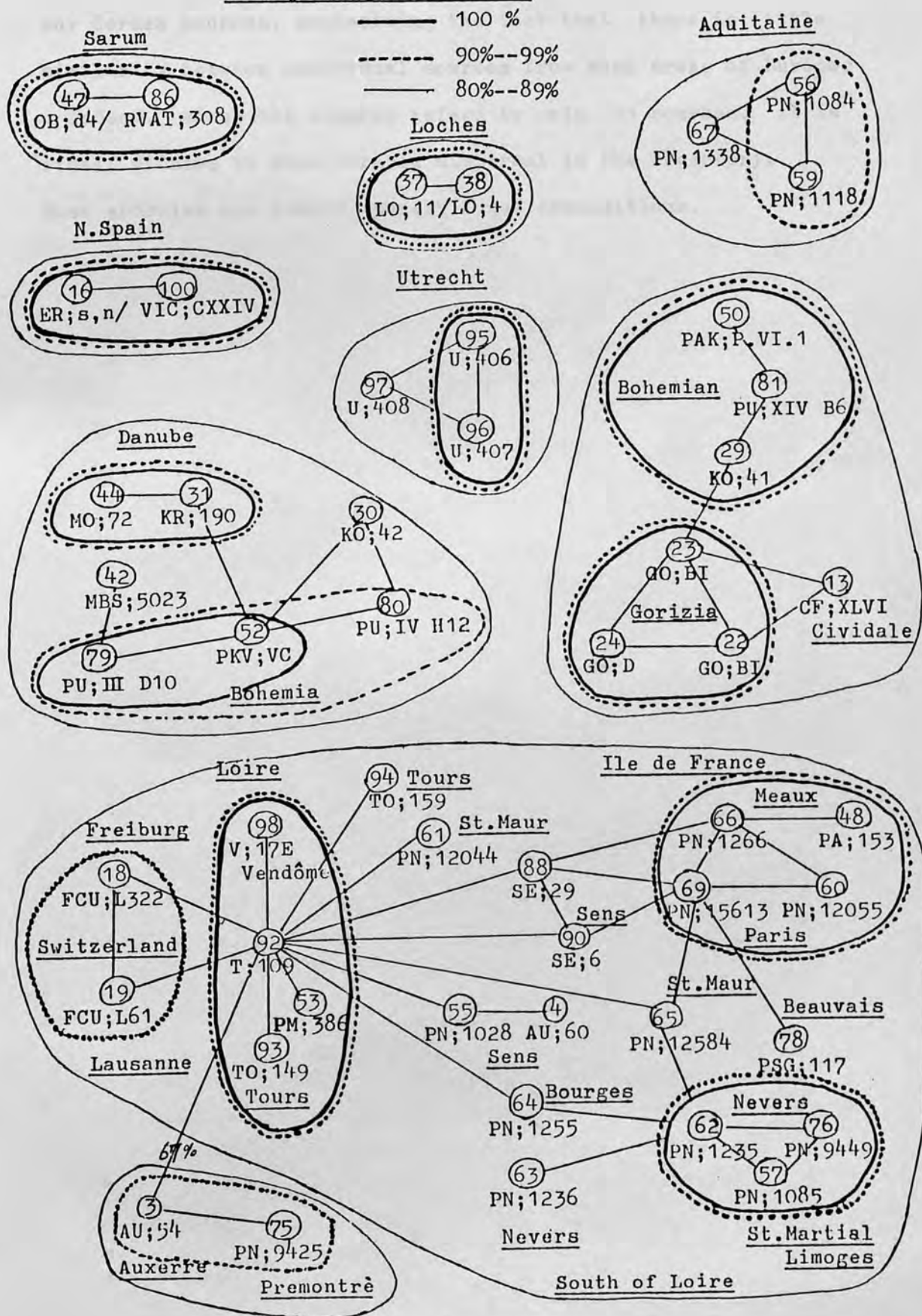
In conclusion, I made a diagram of the groups of sources thus isolated, in order to demonstrate graphically the relationships between sources and their regional groups.

( see next page diagram )

This diagram shows a few characteristic groups of French, Bohemian, English, and North Spanish sources, but does not show



# Family Groups of sources



any German sources, emphasizing the fact that there is little similarity between individual sources from most areas of Europe.

Indeed, since the diagram refers to only 51 sources, it is itself witness to considerable dispersal in the repertory.

Most prosulas are indeed purely local compositions.

All of these English items are listed in Table 1 on the next two pages, with their parent responsories, feast days, total number of sources, and individual English sources.

1. Of these, the prosula 'Invocatio'--B. 'Gaudete' has different forms of music and text (see No. 148 in H-B's catalogue).
2. This manuscript contains four prosulas--of these, the two 'Invocatio' and 'Gaudete' already have entries in H-B's catalogue.

## 2) In England

In this chapter, I have attempted an investigation of the character, structure, deployment in parent responsory, and relation between sources, for the prosulas surviving in English sources, as known to me from the 27 prosulas listed in Hofmann-Brandt's catalogue, the four in sources in Norwich Bridewell Museum,<sup>1)</sup> and the two from OB;e Mus 126.<sup>2)</sup>

All of these English items are listed in Table 1 on the next two pages, with their parent responsories, feast days, total number of sources, and individual English sources.

- 
1. Of these, the prosula 'Inviolata'--R. 'Gaude,gaude' has different forms of music and text from the No.348 in H-B's catalogue.
  2. This manuscript contains four prosulas-- of these, the two 'Inviolata' and 'Quem aethera' already have entries in H-B's catalogue.

TABLE 1

The List of English Prosulas

<u>Nos.</u>	<u>Name of Prosulas</u>	<u>parent Responsories</u>	<u>feast day</u>	<u>sources</u>	<u>English sources</u>
25	Aeternae virgo memoriae	O mater nostra	25 Nov.	54	OB;d4. OB;948
119	Cibabit puro corde	Unus panis	Corpus Xpi	1	PA;135
120	Clangat pastor in tuba	Iacet granum	29 Dec.	2	OB;d4. RVAT;308
140	Crux fidelis terras caelis	O crux viride	3 May	2	CU;9. OB;d4
186	Et valde devote properantes	Dum transisset sabbatum	Easter	1	WO;F160
212	Facture dominans potestate	Descendit de caelis	Christmas	8	OB;126
218	Familiam custodi Christe	Descendit de caelis	Christmas	41	OB;d4. RVAT;308
227	Felix Maria mundi	Descendit de caelis	Christmas	5	OB;d4. RVAT;308
255	Gloria. claritas. decus.	Te laudant angeli	Christmas	1	WO;F160
258	Gloria deo patri summo	Impetum fecerunt	26 Dec.	5	SB;152
259	Gloria deo per cuncta	Impetum fecerunt	26 Dec.	12	WO;F160
271	Gloria sit deo qui omnia	Dum transisset sabbatum	Easter	1	WO;F160
306	In aethre contemnentes	Regnas Augustine	26 May	1	Ccc;312
348	Inviolata integra et casta	Gaude Maria virgo	2 Feb.	84	CU;9. OB;d4. WO;F160. OB;126
361	Ipsum unicum dei patri	Te laudant angeli	Christmas	1	WO;F160
381	Laus Edmundi partes mundi	Iesu bone rex	16 Nov.	1	RU;120
411	Mente munda laetabunda	Magni patris	17 Mar.	1	OB;d4
420	Nascitur ex patre Zebedeo	In medio ecclesie	27 Dec.	3	OB;d4. RVAT;308. SB;152
451	O morum doctor	Vir perfectae	30 Nov.	1	OB;d4
453	Oportet devota mente	Beatus Nicholas	6 Dec.	2	CU;9. OB;d4
537	Quem aethera et terra	Verbum caro	1 Jan.	84	OB;d4. RVAT;308. PA;135. OB;126



<u>Nos.</u>	<u>Name of Prosulas</u>	<u>parent Responsories</u>	<u>feast day</u>	<u>sources</u>	<u>English sources</u>
604	Sedentem in supernae	Centum quadraginta	28 Dec.	21	OB;d4. RVAT;308. SB;152
605	Semper tibi rex	Beatissimus Iulianus	27 Jan.	3	OB;596
639	Sospitati dedit aegros	Ex eius tumba marmorea	6 Dec.	107	Cjec;22. CU;9. LBL;2945
	Nicolaus-----.				OB;d4
661	Stephanus dei gratia	Impetum fecerunt	26 Dec.	23	SB;152. WO;F160
674	Suspirat anima nostra	O martyr invincibilis	20 Nov.	1	OB;109
682	Te laudant alme rex	Descendit de caelis	Christmas	5	OB;d4. RVAT;308
686	Te mundi climata	Sancte dei preciose	26 Dec.	3	OB;d4. RVAT;308. SB;152
--	Beata es virgo	Beata es Maria	-	1	OB;126
--	Disputando vicit virgo	Ex eius tumba cristalina	25 Nov.	1	NBM;4e
--	Hodie prodit virga lesse	Solem iustice regem	8 Sep.	1	NBM;4g(4)
--	Inviolata singulari	Gaude,gaude, gaude	2 Feb.	1	NBM;4g(4)
--	Mirandis modis preparatam	Beatus vir Sabas	5 Dec.	1	NBM;4g(4)

\* The Prosula numbers are given by Helma Hofmann-Brandt, in the dissertation 'Die Tropen zu den Responsorien des Officiums '

-Band 2- .

In order to help define the nature of the repertory,  
I have classified these prosulas into three categories  
according to their provenance,  
as follows;

(1) widely distributed in Europe

A 1; No.25 Aeternae virgo memorie

R. O mater nostra

English sources; OB;d4 / OB;948

Total sources; 54.

A 2; No.348 Inviolata integra et casta

R. Gaude Maria virgo

English sources; CU;9 / OB;d4 / WO;F160 / OB;126

Total sources; 84.

A 3; No.537 Quem aethera et terra

R. Verbum caro factum est

English sources; OB;d4 / RVAT;308 / PA;135 / OB;126

Total sources; 84.

A 4; No.639 Sospitati dedit aegros

R. Ex eius tumba marmorea

English sources; Cjec;22 / CU;9 / LBL;2945 / OB;d4

Total sources; 107

- (2) mainly French and English sources
- B 1; 227 Felix Maria mundi-- R. Descendit de celis ( 5 sources)  
 English; OB;d4 / RVAT;308  
 French; PN;904 / R;216 / R;222
- B 2; 218 Familiam custodi-- R. Descendit de celis (41 sources)  
 English; OB;d4 / RVAT;308  
 French; 35 sources (appendix,p.224)  
 others;<sup>3)</sup>F;s,n / MN;288 / FCU;L61 / Fcu;L322.<sup>3)</sup>
- B 3; 682 Te laudant alme rex-- R. Descendit (5 sources)  
 English; OB;d4 / RVAT;308  
 French; PN;904 / R;216 / R;222
- B 4; 212 Facture Dominans-- R. Descendit de celis (8 sources)  
 English; OB;e Mus,126  
 French; CA;38 / LBL;2615 / O;113 / PA;279  
 PN;1020 / PN;1236 / PSG;117
- B 5; 661 Stephanus dei gratia-- R. Impetum fecerunt (23 sources)  
 English; WO;F160 / SB;152  
 French; 19 sources (appendix,p.233 )  
 others;<sup>3)</sup>PAK;P,VI,1 / WC;M2147
- B 6; 258 Gloria deo patri-- R. Impetum fecerunt (5 sources)  
 English; SB;152  
 French; AUT;183 / AU;54 / PN;1236 / PC;65
- B 7; 259 Gloria deo per cuncta-- R. Impetum (12 sources)  
 English; WO;F160  
 French; 11 sources (appendix,p.225 )

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3. These are derived from Norman-French tradition.



B 8; 604 Sedentem in supernae-- R. Centum quadraginta (21 sources)  
 English; OB;d4 / RVAT;308 / SB;152  
 French; 15 sources (appendix,p.232)  
 others;<sup>3)</sup> L;9 / LO;4 / LO;11 / V;221

B 9; 605 Semper tibi rex-- R. Beatissimus Iulianus (3 sources)  
 English; OB;596  
 French; MN;288 / V;17E

(3) Unicum, or in English sources only

C 1; 119 Cibabit puro-- R. Unus panis  
 PA;135

C 2; 120 Clangat pastor in tuba-- R. Iacet granum  
 OB;d4 / RVAT;308

C 3; 140 Crux fidelis-- R. O crux viride  
 CU;9 / OB;d4

C 4; 186 Et valde devote-- R. Dum transisset.

C 5; 271 Gloria sit deo --  
 WO;F160

C 6; 361 Ipsum unicum dei-- R. Te laudant angeli

C 7; 255 Gloria, claritas,--  
 WO;F160

C 8; 306 In aethre contemnentes-- R. Regnas Augustine  
 Ccc;312

C 9; 381 Laus Edmundi-- R. Ihesu bone rex regens  
 RU;120

C10; 411 Mente munda-- R. Magni patris  
 OB;d4

- C11; 420 Nascitur ex patre-- R. In medio  
OB;d4 / RVAT;308 / SB;152
- C12; 451 O morum doctor-- R. Vir perfectae  
OB;d4
- C13; 453 Oportet devota mente-- R. Beatus Nicholas  
CU;9 / OB;d4
- C14; 674 Suspirat anima nostra-- R. O martyr invincibilis  
OB;109
- C15; 686 Te mundi climata-- R. Sancti dei  
OB;d4 / RVAT;308 / SB;152
- Norwich Bridewell Museum, 158.926, 4g(4)
- C16; - Inviolata singulari-- R. Gaude, gaude
- C17; - Hodie prodit virgo-- R. Solem iusticie
- C18; - Mirandis modis-- R. Beatus vir Sabas  
---,158.926, 4e
- C19; - Disputando vicit virgo-- R. Ex eius tumba  
Oxford Bodleian Library, e Mus,126
- C20; - Beata es virgo-- R. Beata es Maria.

As with the repertory in Europe generally, so also in England there is considerable disparity between sources. The only closely related sources, as far as choice of prosulas is concerned, are the Sarum books, as we should expect. OB;d4 and RVAT;308 have already appeared on the Diagram of the repertory in Europe(p.16).

These are Sarum processional. The Sarum antiphoners CU;9 and OB;948 and the breviary SB;152 were combined to produce Frere's facsimile Antiphonale Sarisburiense and nearly all their prosulas are in OB;d4. The breviary SB;152, however, has a verse and a gloria prosula not in the processional, perhaps because it

represents a local, Salisbury version of the rite and not the national 'standard'; or because the relevant responsory was not used in processional. The following table shows the concordances;

Table 2

	A1	A2	A3	A4	B1	B2	B3	B5	B6	B8	C2	C3	C10	C11	C12	C13	C15
OB;d4	+	+	+	+	+	+	+			+	+	+	+	+	+	+	+
RVAT;308			+		+	+	+			+	+			+			+
CU;9		+		+								+				+	
OB;948	+																
SB;152									+	+	+			+			+

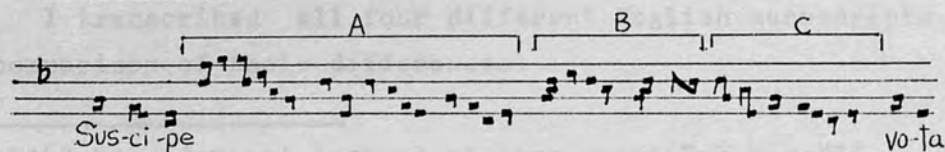
It will be obvious to those who are aware of the great number of surviving Sarum sources that the above manuscripts are selected as representative, and that no attempt has been made to trace every witness to the Sarum prosula repertory.

For the brief study of each individual item, I constructed a standard form with 12 headings for information about the prosulas, entered in the order A1 to C20.

1. Number; A 1
2. Catalogue number; 25
3. Incipit; Aeternae virgo
4. Parent responsory; O mater nostra
5. Feast day; St.Katherine (25th Nov.)
6. Ceremony; At first Vespers
7. Sources; OB;d4 / OB;948 (54 sources)
8. Rubric; the rubric of OB;d4, f.187r-187v  
appendix, p.196
9. Form; AA-BB-CC
10. Metre; 5(6)+4 / 6+6 / 4+6
11. Rhyme or assonance; all lines end in -e,  
from the melisma 'suscipe'.
12. Composition and insertion in responsory; other remarks;

The words of the prosula are set to the melisma on 'suscipe' at the end of the respond; the melisma is divided into three sections, then each section is repeated four times, with and without words in turn. All the verses are sung by the soloists, and the choir repeats the melody of each verse, vocalizing to its final vowel '-e', up to the one before the last verse. The end two words 'suscipe vota' of the last verse are sung by the choir. Then the Gloria and the repetenda 'Cum prece devota' are followed. As a result, the responsory and prosula make a perfect connection, since no new music has been inserted.

The melisma





1. Number; A 2
2. Catalogue number; 348
3. Incipit; Inviolata integra casta
4. Parent responsory; Gaude Maria virgo
5. Feast day; The Purification of Blessed Mary(2nd Feb.)
6. Ceremony; At 2nd Vespers
7. Sources; CU;9 / OB;d4 / WO;F160 / OB;126  
all 84 sources.
8. Rubric; The rubric of OB;d4, f.185r.  
appendix. p.195
9. Form; AA-BB-CC-DD-E
10. Metre; 7(5)+7 / 5+6 / 8+5 / 6+4
11. Rhyme or assonance; Regular rhymes, all lines end in -a,  
from the melisma 'inviolata'.
12. Composition and insertion in responsory; other remarks;

The words of the melisma 'inviolata permansisti' at the end of the respond have been arranged to form the beginning of the prosula 'Inviolata integra.....', and after the last verse 'O benigna que sola.'<sup>1)</sup> The prosula is completed by the words and music 'inviolata permansisti' from the original respond.<sup>2)</sup> It is noticeable that the Worcester manuscript has the whole melisma of the prosula between the responsory and the prosa (appendix, p.93).

The Gloria melody is taken from the beginning of the responsory verse 'Gabrielem..... scimus', and its last part 'semine esse natum', as is usual for a responsory.

I transcribed all four different English manuscripts for comparison of their differences.

---

1. WO;F160 has 'domina' instead of 'que sola' (Pal.Mus.XII, p.272)

2. Breviarium ad Usum Sarum, iii, col.145.

1. Number; A 3
2. Catalogue number; 537
3. Incipit; Quem aethera et terra
4. Parent responsory; Verbum caro factum est
5. Feast day; The Lord's Circumcision (1st Jan.)
6. Ceremony; At 1st Vespers
7. Sources; OB;d4 / RVAT;308 / PA;135 / OB;126  
all 84 sources.
8. Rubric; See the rubric of OB;d4, f.17r  
appendix,p.193
9. Form; AA-BB-C
10. Metre; 11(10)+9 / 7(6)+4 / 12+13
11. Rhyme or assonance; All lines end in -e,  
probably from the respond 'veritatis'.
12. Composition and insertion in responsory; other remarks;

Even though this prosula is widely known, the music and text rhymes are rather peculiar. Only the first note of the prosula 'G' (Quem) is coincident with the first note of the 'veritatis' at the end of the respond; no connection or obvious common motifs are found between the prosula and the respond. <sup>1)</sup> It is possible that this prosula is an early example of a melisma and text transferred from some other place in the chant repertory.

As is usual, the last verse of the prosula leads into the respond 'Cuius' without choral melismatic repeat of verse.

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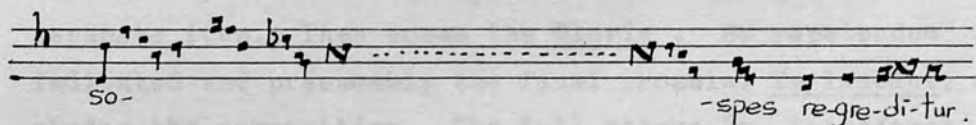
1. As Hofmann-Brandt says, this is the reason why the derivation from the Responsory 'Verbum caro' had long been not recognized. (Die Tropen zu den Responsorien des Officiums, Band,I,p.74)

1. Number; A 4
2. Catalogue number; 639
3. Incipit; Sospitati dedit aegros
4. Parent responsory; Ex eius tumba
5. Feast day; St. Nicholas (6th Dec.)
6. Ceremony; At Matins
7. Sources; Cjec;22 / CU;9 / LBL;2945 / OB;d4  
all 107 sources.
8. Rubric; The rubric of OB;d4, f.184v-185r.  
appendix,p.195
9. Form; AA-BB-CC-DD
10. Metre; 8+7
11. Rhyme or assonance; All lines end in -o,  
from the melisma 'so-spes'.

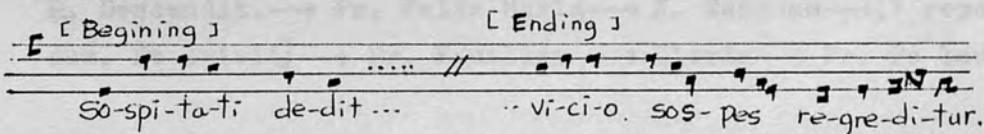
12. Composition and insertion in responsory; other remarks;

Perhaps the most famous of all prosulas, this has a newly composed melody and text which is substituted for the original melisma. There is no similarity between prosula and melisma in the responsory except the first two notes D and A of 'sospes'. All the melodic phrases and rhymes are rather modern and regular. The eight lines of the prosula can be divided into two sections of four lines;  
1st section: 4-4-3-4 syllables of each line,  
2nd section: 4-4-4-3 syllables of each line.

melisma



prosula





1. Number; B 1
2. Catalogue number; 227
3. Incipit; Felix Maria mundi
4. Parent responsory; Descendit de celis
5. Feast day; Christmas (25th Dec.)
6. Ceremony; In Procession before Mass.
7. Sources; OB;d4 / RVAT;308 / PN;904(Rouen)  
R;216(Evreux) / R;222(St.Ouen Rouen)
8. Rubric; See the rubric of OB;d4,f.9r  
appendix,p.186
9. Form; See comments below
10. Metre; -
11. Rhyme or assonance; none

12. Composition and insertion in responsory; other remarks;

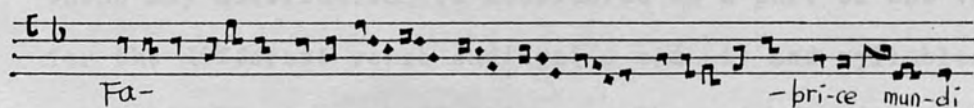
The prosula melody is usually found as the 2nd melisma in the famous 'Neuma triplex', well known in the musicological literature. It has been commented on by Stäblein, Handschin, Apel, Holman, Wagner, Steiner and others. Here the melisma is copied between the respond 'Descendit' and the verse 'Tanquam'. The syllabic text of 'Felix' has the structure of 5-2-3 / 4-4-3 / 5-4-3. The prosula (and the next one in the manuscript, 'Familiam custodi') is performed as a separate unit after the respond. The verse Tanquam comes next, and the incipit of the repetendum 'Et exi[vit]' is given. The rubrics say that the next prosula follows, likewise as a separate item. Then comes the Gloria. No repetendum is indicated and presumably the final prosula, Te laudant, concludes the composition. The full scheme is therefore:

R. Descendit. → Pr. Felix Maria → V. Tanquam → [? repetendum. Et exivit] → Pr. Familiam → Gloria → Pr. Te laudant.

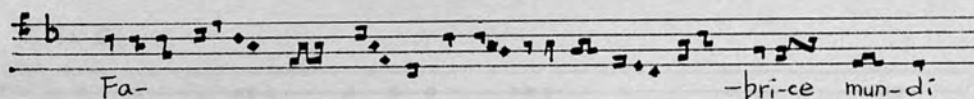
- |   |  |
|---|--|
| 1. Number;  | B 2  |
| 2. Catalogue number;  | 218  |
| 3. Incipit;   | Familiam custodi   |
| 4. Parent responsory;                                       | Descendit de celis   |
| 5. Feast day;   | Christmas (25th Dec.)  |
| 6. Ceremony;  | In Procession before Mass.                                   |
| 7. Sources;   | OB;d4 / RVAT;308<br>35 sources from France, 4 from the other |
| 8. Rubric;  | See the rubric of OB;d4,f.9r-9v<br>appendix,pp.186-187       |
| 9. Form;  | See the comments below                                       |
| 10. Metre;  | -  |
| 11. Rhyme or assonance;                                     | none   |
| 12. Composition and insertion in responsory; other remarks; |  |

This prosula, which is the 1st melisma in the 'Neuma triplex', appears after the verse 'Tanquam sponsus' and repetendum 'Et exivit', supplied in just the same way as in 'Felix', then followed by the Gloria which has the same melody as the verse. No connection is found to the respond.

The 1st melisma of 'Neuma triplex' (Pr. Familiam)

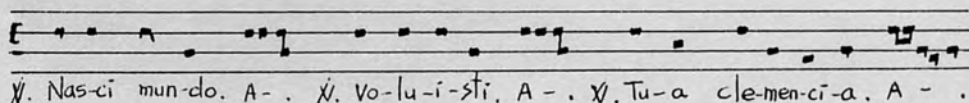


The 2nd melisma of 'Neuma triplex' (Pr. Felix)



- |   |   |
|---|---|
| 1. Number;  | B 3   |
| 2. Catalogue number;  | 682   |
| 3. Incipit;   | Te laudant alme Rex.  |
| 4. Parent responsory;                                       | Descendit de caelis   |
| 5. Feast day;   | Christmas (25th Dec.)   |
| 6. Ceremony;  | In Procession, while the last hour<br>before Mass.            |
| 7. Sources;   | The same as in B 1.   |
| 8. Rubric;  | See the rubric of OB;d4, f.9v<br>appendix, p.187              |
| 9. Form;  | AA'-B(bc)-C(dde)-D(f)   |
| 10. Metre;  | Irregular   |
| 11. Rhyme or assonance;                                     | All lines end in -a,<br>from the melisma ' <u>fa</u> -brice'. |
| 12. Composition and insertion in responsory; other remarks; |   |
- The prosula, which is the third and the longest melisma in 'Neuma triplex', is divided into eight verses, and each verse is repeated in a choral melismatic response. The prosula has a variety of irregular rhymes and a peculiar form, especially the middle three verses (d-d-e, in the scheme above): these may nevertheless be considered as a part of one verse, for the different verse endings (-o and -i) and syllables do not logically suggest divisions. The end of the last verse is connected to the end of the respond 'fabrice mundi'.

Part: C.



1. Number; B 4
2. Catalogue number; 212
3. Incipit; Facture dominans
4. Parent responsory; Descendit de caelis
5. Feast day; Christmas (25th Dec.)
6. Ceremony;
7. Sources; OB;e Mus.126(York)  
and 7 sources from France.
8. Rubric; -
9. Form; The same as B 3
10. Metre; The same as B 3
11. Rhyme or assonance; -a, or -u,  
from the melisma 'Fa-brice'.
12. Composition and insertion in responsory; other remarks;  
The melody of the prosula is the third melisma of 'Neuma triplex', as in 'Te laudant alme'(B 3).  
The whole melody of the prosula is just the same as in 'Te laudant', the end of the last verse of prosula '..... necesarium' being continued by the melisma 'fabrice mundi' at the end of the respond.



- |   |   |
|---|---|
| 1. Number;  | B 5                                       |
| 2. Catalogue number;  | 661                                       |
| 3. Incipit;   | Stephanus dei gratia                      |
| 4. Parent responsory;                                       | Impetum fecerunt                          |
| 5. Feast day;   | St.Stephen (26th Dec.)                    |
| 6. Ceremony;  | At Vespers                                |
| 7. Sources;   | SB;152 / WO;F160                          |
|   | 19 sources from France, 2 from the other. |
| 8. Rubric;  | -   |
| 9. Form;  | -   |
| 10. Metre;  | -   |
| 11. Rhyme or assonance;                                     | -   |
| 12. Composition and insertion in responsory; other remarks; |   |

This is a complete prosulated verse in the Responsory 'Impetum', the less usual type of prosulation. The new words of the prosula are presumably embedded between those of the original verse, but the original verse has not yet been identified.

- |                         |  |
|-------------------------|--|
| 1. Number;              | B 6, B 7   |
| 2. Catalogue number;    | 258, 259   |
| 3. Incipit;             | Gloria deo (per cuncta) patri  |
| 4. Parent responsory;   | Impetum fecerunt   |
| 5. Feast day;           | St.Stephen (26th Dec.)   |
| 6. Ceremony;            | At Vespers   |
| 7. Sources;             | 258; SB;152 / 4 sources from France<br>259; WO;F160 / 11 sources from France |
| 8. Rubric;              | -  |
| 9. Form;                | -  |
| 10. Metre;              | -  |
| 11. Rhyme or assonance; | -  |
12. Composition and insertion in responsory; other remarks;
- These two are the prosulated Glorias belonging to the same responsory 'Impetum'. It is usual that if the verse of the respond is prosulated then the Gloria is treated likewise. In both prosulas, the music and most of the words are the same, except for two words 'per cuncta' in WO;F160 (B7) not in SB;152(B6) between the words 'Gloria deo' and 'patri', and also the different words 'proli digne sibi nato' in WO;F160 as opposed to the words 'soli sibi regi nato' in SB;152.

1. Number; B 8
2. Catalogue number; 604
3. Incipit; Sedentem in supernae
4. Parent responsory; Centum quadraginta
5. Feast day; Holy Innocents (28th Dec.)
6. Ceremony; In Procession after Vespers, and Matins
7. Sources; SB;152 / RVAT;308 / OB;d4  
19 sources from France, and 4 of unknown provenance.
8. Rubric; See the rubric of OB;d4,  
f.13v-14v. appendix, p.191
9. Form; AA-B-CCC-DD-A
10. Metre; 7+7 / 6+4 / 6+5 / 3+5
11. Rhyme or assonance; All lines end in -e,  
no connection is found to the respond
12. Composition and insertion in responsory; other remarks;

This newly composed prosula 'Sedentem' has no connection to the respond and a rather peculiar form, in which the part B is heard only once, but C three times .

Nevertheless, all the lines of the prosula end with the same vowel, and on the notes D or A, which is good for tonal unity, especially when the last line rounds off the musical scheme by repeating the first line of the prosula melody -

( 'sedentem' of the first line = 'laus tibi' of the last line).

1. Number; B 9
2. Catalogue number; 605
3. Incipit; Semper tibi rex
4. Parent responsory; Beatissimus Iulianus
5. Feast day; St. Julian (27th Jan.)
6. Ceremony; At Matins
7. Sources; OB;596 (Westminster Abbey)<sup>1)</sup>  
V;17E / MN;288(Palermo)
8. Rubric; -
9. Form; AA-BB-CC-DD-E
10. Metre; 12+8 / 17+18 / 10+10 / 8(7)+9
11. Rhyme or assonance; All lines end in -e,  
from the end of the melisma 'sem-piterna'.
12. Composition and insertion in responsory; other remarks;

The responsory has a long melisma at the end of the respond 'sempiterna' in the manuscript OB;596, but the notation of the manuscript is staffless neumes. The transcription is from V;17E(Vendôme), but this has no melisma at the end of the respond.

The prosula does not, however, appeared to be derived from the melisma of the respond as it is given in OB;596, but it is composed following the text rhyme.

All the verses of the prosula are longer then usual, especially the second pair of verses which is twice as long as the rest. Perhaps we have here a full-blown sequence, drafted in from Mass. The last verse 'Merit is et ope' is joined onto the end of the respond 'sempiterna'.

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1. W.H.Frere says "it seem possible that the English monks, wishing to keep the full festival of St. Julian, sent to Le Mans for the copy of the service in use there"-(Bibl. Musico-Liturgica, p,6)



1. Number; C 1
2. Catalogue number; 119
3. Incipit; Cibabit puro
4. Parent responsory; Unus panis
5. Feast day; Corpus Christi
6. Ceremony; At Matins last responsory
7. Sources; PA;135 unicum
8. Rubric; -
9. Form; AA-BB-CC
10. Metre; 8+5 / 5+5 / 4+6
11. Rhyme or assonance; The pairs A and B end in -e,  
and only the pair C ends in -a.
12. Composition and insertion in responsory; other remarks;  

The responsory uses the same melody as the famous responsory 'Ex eius tumba', but the prosula melody has not been traced elsewhere. The prosula, which is constructed in three pairs of verses, has a newly composed melody which is not derived from the long melisma 'participamus' of the respond. The last verse 'Cum illo in presenti patria', however, is joined to the end of the respond 'participamus'.

1. Number; C 2
2. Catalogue number; 120
3. Incipit; Clangat pastor
4. Parent responsory; Iacet granum
5. Feast day; St.Thomas of Canterbury (29th Dec.)
6. Ceremony; In Procession after 2nd Vespers
7. Sources; OB;d4 / RVAT;308
8. Rubric; See the rubric of OB;d4, f.16r-16v  
appendix, pp.192-193
9. Form; AA-BB-CC-DD-EE-F with choral repeat
10. Metre; 4+6
11. Rhyme or assonance; All lines end in -ea, coinciding with  
each line of the respond.
12. Composition and insertion in responsory; other remarks;  
  
The responsory and the prosula have regular rhyme and metre in a rather modern style. The prosula starts F-C, perhaps echoing the notes at the starts of the syllables 'cae-' and 'lum' in the respond. All the 11 verse lines have regular 4+6 syllables and end in vowel -ea. The choir repeats each line with a melismatic rendering, only the last line having no choral repeat but leading straight into the words 'caelum....', to the end of the respond.

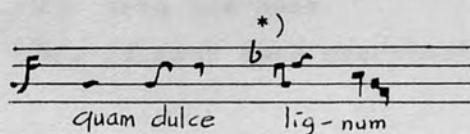
[melisma]                      [prosa]                      [The prosula]

ce - lum                      clangat pas-tor in tu- ba cor-ne-a.

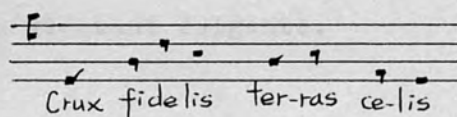
1. Number; C 3
2. Catalogue number; 140
3. Incipit; Crux fidelis
4. Parent responsory; O crux viride
5. Feast day; Invention of Holy Cross (3rd May)
6. Ceremony; At first Vespers
7. Sources; CU;9 / OB;d4
8. Rubric; See the rubric of OB;d4, f.186r-186v  
appendix, p.195
9. Form; AA-BB-CC-DD.
10. Metre; 8+7
11. Rhyme or assonance; Each pair ends in -e, -i, or -u.
12. Composition and insertion in responsory; other remarks;

The beginning of the prosula melody may have come from the melody of the words 'dulce lignum' in the respond; the rest is newly composed, with text rhymes. Even though each pair of verses ends on a different vowel -e, -i, and -u, the choir apparently repeats the same vowel -e, following the vowel for the first pair of verses. The final line has no choral melismatic repeat, but leads stright into the words 'que Christum' of the respond.

[The neums of the respond.]



[The prosula.]



\* 'b' sign indicates change of clef.

1. Number; C 4 / C 5
2. Catalogue number; 186 / 271
3. Incipit; Et valde devote / Gloria sit deo
4. Parent responsory; Dum transisset Sabbatum
5. Feast day; Easter
6. Ceremony; At Matins
7. Sources; WO;F160 unicum
8. Rubric; -
9. Form; -
10. Metre; -
11. Rhyme or assonance; -
12. Composition and insertion in responsory; other remarks;

This is the less usual type of prosulation, though familiar from early Alleluia and Offertory prosulas, in that the words of the prosula are embedded in the verse itself where space allows. Both verse and Gloria use exactly the same melody, but different parts were prosulated.

The verse and its new prosula words fit like this;

V. Et valde  
Pr. devota properantes mulieres  
V. mane una sabbatorum veniunt ad monumentum  
Pr. unguento optimo ungere in sepulcro optant Christum  
V. orto iam sole  
Pr. aderant quem querebant non videbant fulgente.



1. Number; C 6 / C 7
2. Catalogue number; 361 / 255
3. Incipit; Ipsum unicum dei / Gloria, claritas,
4. Parent responsory; Te laudant angeli
5. Feast day; Christmas
6. Ceremony; At Matins in the Christmas morning
7. Sources; WO;F160 unicum
8. Rubric; -
9. Form; -
10. Metre; -
11. Rhyme or assonance; -
12. Composition and insertion in responsory; other remarks;

These two prosulas were composed in just the same way as 'Et valde' and Gloria ( C5/ C6), the prosula text being embedded in the verse 'Ipsum genuisti' and the Gloria. The prosulated verse reads as follows;

V. Ipsum--(prosula)--genuisti et in presepe posuisti quem adorat--(prosula)--multitudo angelorum.

The melody of the Gloria is the same as that of the verse. In the Gloria, all the prosula words are arranged between the words 'Gloria' and 'patri', and between 'et filio' and 'et perhenniter sancto'.

1. Number; C 8
2. Catalogue number; 306
3. Incipit; In aethre contemnentes
4. Parent responsory; Regnas Augustine
5. Feast day; St. Augustine of Canterbury (26th or 28th
6. Ceremony; ? May)
7. Sources; Ccc; 312 Unicum
8. Rubric; -
9. Form; AA-BB-CC
10. Metre; 7+4 / 7+7 / 6+8
11. Rhyme or assonance; All lines end in -e,  
from the end of the melisma 'ince-lum'.
12. Composition and insertion in responsory; other remarks;

The melisma 'in ce-lum' at the end of the respond is divided into two sections, which constitute the first verse pair(A) and the last pair(C) of the prosula melody; but the 2nd pair is newly composed.

The melisma



in ce- - lum

The 1st verse pair.



The 3rd verse pair.



1. Number; C 9
2. Catalogue number; 381
3. Incipit; Laus Edmundi
4. Parent responsory; Jesu bone rex
5. Feast day; St.Edmund Rich(c 1180-1240)(16th Nov.)
6. Ceremony; At Matins last responsory
7. Sources; Rome Univ. Aless,120, 246-246v  
unicum.
8. Rubric; -
9. Form; AA-BB-CC-DD
10. Metre; 8+7
11. Rhyme or assonance; All lines end in -io,  
the same as all rhymes ending in respond.
12. Composition and insertion in responsory; other remarks;

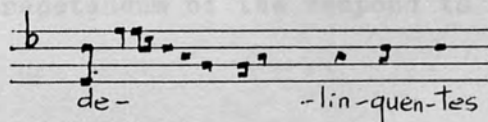
The prosula and the responsory have well-ordered and regular rhymes and text: the responsory is 4+6 syllables and the same ending vowel -ia, the prosula is 8+7 syllables and the same ending vowel -io. The melody of the responsory is borrowed from R.'Iesu bone per Thome merita' the last responsory in the Office of St.Thomas of Canterbury.

The melody of the prosula, on the other hand, is borrowed from the famous prosula 'sospitati', though there is no connection with the responsory 'Jesu bone rex'.

1. Number; C 10
2. Catalogue number; 411
3. Incipit; Mente munda
4. Parent responsory; Magni patris
5. Feast day; St. Patrick (17th Mar.)
6. Ceremony; In Procession at Vespers
7. Sources; OB;d4 unicum
8. Rubric; See the rubric of OB;d4, f.188r-188v  
appendix, p.196
9. Form; AA-BB-CC-DD
10. Metre; 8+7
11. Rhyme or assonance; All lines end in -io.
12. Composition and insertion in responsory; other remarks;

Only the opening two notes, D-A, of the prosula are coincident with the beginning of the word 'delinquente' in the respond; no other textual musical connection is discernible. The melody of the prosula is exactly the same as the famous prosula 'sospitati', as in the case of prosula 'Laus Edmundi', the text rhymes are the same aswell.

[The melisma]





1. Number; C 11
2. Catalogue number; 420
3. Incipit; Nascitur ex patre Zebedeo
4. Parent responsory; In medio ecclesie
5. Feast day; St. John the Apostle and Evangel.(27th Dec.)
6. Ceremony; In Procession at the 2nd Vespers.
7. Sources; OB;d4 / RVAT;308 / SB;152
  
8. Rubric; See the rubric of OB;d4, f.12v.(app.190)  
Sarum Processional, p.16.
9. Form; AA'-B(bc)-C(dde)-D(f)
10. Metre; irregular
11. Rhyme or assonance; All lines end in -a,  
no connection to the respond.

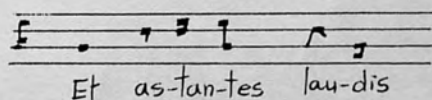
12. Composition and insertion in responsory; other remarks;

The melody of the prosula comes from the third and longest melisma in 'Neuma triplex'--the existence of the melisma was reported by Amalar( Amalarius of Metz or Trier, 9thC.). It was later transferred to the Christmas Responsory 'Descendit'(see numbers C1-3). The long melisma was divided into eight verses, with choral repetition of each verse on the vowel -a or -e. When the prosula is finished, the repetendum of the respond is sung by choir.

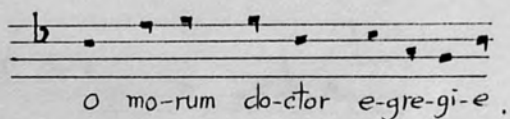
- |   |  |
|---|--|
| 1. Number;  | C 12   |
| 2. Catalogue number;  | 451  |
| 3. Incipit;   | O morum doctor   |
| 4. Parent responsory;                                       | Vir perfectae  |
| 5. Feast day;   | St. Andrew (30th Nov.)   |
| 6. Ceremony;  | At Vespers   |
| 7. Sources;   | OB;d4  |
| 8. Rubric;  | See the rubric of OB;d4, f.183r-183v<br>appendix, p.194                                |
| 9. Form;  | AA-BB-CC   |
| 10. Metre;  | 9+10 / 6+6 / 4+6   |
| 11. Rhyme or assonance;                                     | All lines end in -e,<br>no connection is found to the melisma<br>' <u>col</u> -legio'. |
| 12. Composition and insertion in responsory; other remarks; |  |

The responsory has a long melisma at the end of the respond, but it has no connection to the prosula melody. The prosula melody is just the same as that of the Prosula 'Aeterne virgo', only the head motive of the prosula may coincide with the respond at 'Et astantes'.

[The respond]



[The prosula]

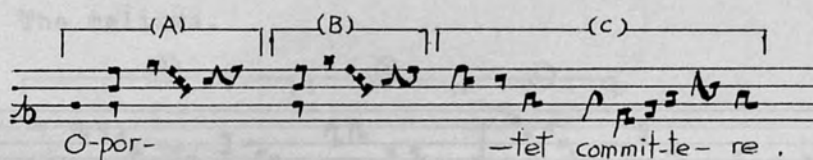


1. Number; C 13
2. Catalogue number; 453
3. Incipit; Oportet devota mente
4. Parent responsory; Beatus Nicholas
5. Feast day; St. Nicholas (6th Dec.)
6. Ceremony; At first Vespers
7. Sources; CU;9 / OB;d4
8. Rubric; See the rubric of OB;d4, f.184r.  
appendix, p.195
9. Form; A-A-B
10. Metre; 6+6 / 4+4+4
11. Rhyme or assonance; All lines end in -e,  
from the end of the respond 'commitere'.

12. Composition and insertion in responsory; other remarks;

This prosula could be an example of a prosula which uses the melody of the responsory melisma without any change or addition. The melisma 'Oportet commitere' is divided into three verses, and the last verse 'Presuli tanto' leads into the end of the parent melisma 'commitere'.

[ The melisma of the respond ]

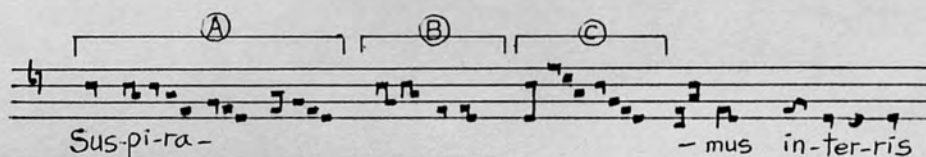


1. Number; C 14
2. Catalogue number; 674
3. Incipit; Suspirat anima nostra
4. Parent responsory; O martyr invincibilis
5. Feast day; St. Edmund (the king of the East Angles)  
( 20th Nov.)
6. Ceremony; At Matins final responsory
7. Sources; OB; 109 (probably from Bury St. Edmunds)  
unicum
8. Rubric; -
9. Form; AA-BB-CC
10. Metre; 8+5 / 7+4 / 5+4
11. Rhyme or assonance; All lines end in -a,  
from 'suspira-mus'.

12. Composition and insertion in responsory; other remarks;

The melisma at the end of the respond 'suspira-mus' is divided into three sections and each part is repeated to make paired verse; then each verse is repeated again for the choral melismatic response. At the end of the last verse, the melody and text of the prosula coincide with the end of the original melisma at the words 'suspira damus in terris'.

The melisma.





1. Number; C 15
2. Catalogue number; 686
3. Incipit; Te mundi climata
4. Parent responsory; Sancte dei preciose
5. Feast day; St.Stephen (26th Dec.)
6. Ceremony; On Christmas Day in Procession  
after 2nd Vespers.
7. Sources; OB;d4 /  
RVAT;308 / SB;152
8. Rubric; See the rubric of OB;d4, f.11r  
appendix, p.188
9. Form; AA'-B(bc)-C(dde)-D(f)
10. Metre; irregular
11. Rhyme or assonance; All lines end in -a  
not derived from the respond.
12. Composition and insertion in responsory; other remarks;  
The melody of the prosula comes from the third melisma of  
the 'Neuma triplex', as was the case in B3 'Te laudant alme'  
and C 11 'Nascitur'. No connection is found between  
prosula and responsory. R.Steiner suggests a close link  
between this prosula and 'Te laudant alme' for use on  
Christmas Day, because of their close resemblance in form  
and in wording.<sup>1)</sup>

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1. See the example 4 in the article of "The Responsories and  
Prosa for St.Stephen's Day" MQ 56(1970),p.179.

1. Number; C 16
2. Catalogue number; -
3. Incipit; Inviolata singulari castimonia
4. Parent responsory; Gaude, gaude, gaude Maria
5. Feast day; The Purification of Blessed Virgin Mary  
(2nd Feb.)
6. Ceremony; In Procession
7. Sources; Norwich Bridewell Museum,  
-158.926, 4g(4), f.14
8. Rubric; -
9. Form; AA'-BCBC-DD-E
10. Metre; 8+5 / 2+4 / 8+4 / 6+4
11. Rhyme or assonance; All the verse lines end in -a,  
from the end of the respond 'inviolata'.
12. Composition and insertion in responsory; other remarks;  
The prosula is presumably derived from A2(348) 'inviolata';  
but in this manuscript the composition has a different text  
and form, in which the pair B is a contraction of the latter  
half of the pair B in A2, and the pair B and C are combined  
in the form BCBC. The end of the last verse is completed  
by the words and music of 'inviolata permansisti' at the end  
of the respond.

1. Number; C 17
2. Catalogue number; -
3. Incipit; Disputando vicit virgo
4. Parent responsory; Ex eius tumba cristalina
5. Feast day; St.Katherine (25th Nov.)
6. Ceremony; In Procession after 1st Vespers
7. Sources; Norwich Bridewell Museum,  
-158.926, 4e.
8. Rubric; -
9. Form; AA-BB-CC-DD
10. Metre; 8+7
11. Rhyme or assonance; Each pair ends in -e, -o, or -a.
12. Composition and insertion in responsory; other remarks;

This is exactly the same responsory, except for the one word 'cristalina'(crystal) instead of 'marmorea'(marble),as the St. Nicholas Day 'Ex eius tumba'; the same melody as for the prosula 'sospitati' is also used.

Unusually in the manuscript, the responsory is written only to the word 'quisque' just before the melisma, then the long melisma and the whole resposory verse are omitted.

Nevertheless the end of the melisma 'salus regreditur'(instead of 'sospes') suddenly appears at the end of the prosula.

It might be that the scribe expected the responsory to be well-known already, and therefore wrote only until the end of the part which had a different text, the unaltered part being left without any indication.

1. Number; C 18
2. Catalogue number; -
3. Incipit; Hodie prodiit
4. Parent responsory; Solem iusticie
5. Feast day; Nativity of B.M.V (8th Sept.)
6. Ceremony; In Procession after Vespers
7. Sources; Norwich Bridewell Museum,  
-158.926, 4g(4), f.101r
8. Rubric; -
9. Form; A-BB-CC-D
10. Metre; 7+6 / 5+6
11. Rhyme or assonance; All verse lines end in -e,  
from the end of the respond 'processit'.
12. Composition and insertion in responsory; other remarks;

The whole melody of the melisma 'hodie processit' at the end of the respond is used in the prosula without any addition. It is divided into six verses, and the last verse of the prosula 'Pulcre' is joined stright into the end of the respond 'processit ad ortum' (has come forward beautifully to birth ).



1. Number; C 19
2. Catalogue number; -
3. Incipit; Mirandis modis
4. Parent responsory; Beatus vir Sabas
5. Feast day; St. Saba (5th Dec.) -see p.163
6. Ceremony; In Procession
7. Sources; Norwich Bridewell Museum,  
-158.926, 4g(4), f.121r-
8. Rubric; -
9. Form; AA-BB-CC-DD-E
10. Metre; 5+5 / 3+5 / 4+5
11. Rhyme or assonance; All the verse lines end in -a,  
no connection is found to the respond.
12. Composition and insertion in responsory; other remarks;  
This newly composed melody for the prosula has no similarity  
or connection with the respond, except the music and word  
'vite' from the respond which form the connection of pro-  
sula and respond at the end of the last verse. It is  
possible that this symmetrically shaped melody may have been  
borrowed from some other prosula.

1. Number; C 20
2. Catalogue number; -
3. Incipit; Beata es virgo
4. Parent responsory; Beata es Maria
5. Feast day; Office of our lady on Saturday
6. Ceremony; In Procession before Mass
7. Sources; OB;e Mus,126 (from York ?)
8. Rubric; -
9. Form; A(aa')-AAA'A-BB'B'-C(start with end of a')
10. Metre; 8(7)+7 / 8+5 / 6+5 / 6+6
11. Rhyme or assonance; All the verse lines end in -a.

12. Composition and insertion in responsory; other remarks;

The prosula has no obvious point of derivation from the responsory. It is composed in an individual form, in which two similar melodies are used at the beginning, and repeated four times for the four following prosula verses.

Unexpectedly, after the return to 'genuisti' at the end of the respond, there follows a prosulated Gloria(H-B catalogue,261). It is unusual that a prosulated Gloria follows a prosula in a responsory.

From the information which I have given on individual prosulas from A1 to C20, English prosulas may be classified into four genres according to the method of their melodic construction, which I have explained in the Chapter 1, as follows;

A. The prosula has the same melody as the melisma in the parent responsory----- (4):

prosulas; A1, A2, C13, C14.

B. The prosula has a borrowed melody from some famous melisma or another prosula melody----- (10):

prosulas; B1, B2, B3, B4, C9, C10, C11, C15, C17, A3(?)

C. The prosula has a newly composed melody, either connected to the melisma by one or two notes at the beginning or with no connection at all----- (12):

prosulas; A4, B8, B9, C1, C2, C3, C8, C12, C16, C18, C19, C20.

D. The prosula provides extra text for the verse of the respond or the Gloria----- (7):

prosulas in the verse; B5, C4, C6.

prosulas in the Gloria; B6, B7, C5, C7.

Among the 26 items in the categories A,B and C, 15 prosulas have paired versicles while 11 prosulas do not.

A. Paired; A1, A2, A3, A4, B9, C1, C2, C3, C8, C9, C10,  
C12, C14, C17, C19.

B. Not paired or irregularly paired; B1, B2, B3, B4, B8, C11,  
C13, C15, C16, C18, C20.

### 3. Function and Performance

#### Function

Tropes, in the Middle Ages, were evidently regarded as a means of making more solemn the performance of the liturgical chant. Because Mass was the most important service of the day, it naturally received the more attention in this respect, except for the 'Credo', which as the confession of faith, was touched only by the frequent composing of new melodies.

The Office was less often the subject of elaboration, except for the more prominent responsories on special feasts: isolated moments of colour in the Office, whereas large parts of Mass shone with splendour.

Responsory prosulas were used only in connection with special feast days of the church year. The prosula could be applied only to a salient part of the liturgy, to decorate, emphasize, and celebrate the solemnity and significance of the feast. In this view, the chief function of the prosula is to define, amplify or enlarge upon the meaning of the regular text.

The occasion was usually either the singing of the Vespers responsory; or in front of the Saint's altar in Procession just after Vespers; or the Matins of the feast day morning.

Since most responsory texts are drawn from a biblical passage,<sup>1)</sup> they often present only a general commentary on the special



Christian events represented in the Church calendar, and so the relationship between feast and the text is often vague and obscure. A prosula, therefore, provided an optimum opportunity to identify the feast being celebrated as well as to amplify and explain the meaning of the responsory text.

A responsory and a prosula, practically, function as a syntactical unit since the prosula usually gives a more precise meaning to the words of its responsory through its extended text. The overwhelming majority of prosulas are added near the end of the repeated part('repetenda') of the respond, being either a textual addition to the melisma of the respond, or a newly composed passage of music and text. The last verse of the prosula then leads into the end of the respond.

For example, in the Responsory 'O mater nostra', the repetenda of the responsory 'Cum prece devota famulantum suscipe vota' is repeated at the end of the responsory verse to create an overall form of A - B - C - B'; but the second time the repetenda(B') is sung, only 'Cum prece devota famulantum' is delivered, before the Prosula 'Aeternae Virgo' is inserted; the rest, 'suscipe vota', appears at the end of the last verse of the prosula, just after 'Atque nostra clementer', as a completion of the last verse of the prosula as well as of the unfinished respond.

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1. In particular the book of Psalms. Some are not: for example, the responsory 'Ex eius tumba' for St. Nicholas; the text is refers to legends of the Saint Nicholas.

Here the prosula functions as an amplification of the responsory text, changing melismatic melody into syllabic declamation, and emphasizing the significance of the feast by its new added text.<sup>2)</sup>

In another case, that of the Responsory 'Ex eius tumba', even though the textual effect is exactly the same as in the Responsory 'O mater', the climactic melisma of the respond, 'sospes', is not taken up for the Prosula 'Sospitati dedit', except for the first two notes, and the assonance 'so-'. Instead a new melody and regular rhymed text have been composed. The last verse of the prosula is nevertheless completed by the last words and notes of the respond, 'sospes regreditur', as it was in 'O mater'.<sup>3)</sup> Here the music of the prosula functions as a substitute for the responsory melisma, but the text function is exactly that of 'Aeternae virgo' in 'O mater': it gives a description of Saint Nicholas' various miracles,<sup>4)</sup> what he did for the people, and so on.

A few prosulas are placed within the verse of the responsory, words embedded in the verse text, or in the following 'Gloria'. Their textual function is the same, to explain more vividly the event or other idea referred to, or embellish the Gloria text by the addition of various words of praise.

In the Responsory 'Dum transisset' for the Easter, for example,

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2. See the translation in the appendix, p.90

3. Appendix, p.101

4. Ibid. p.102 in the prosula from verse one to verse six.

the responsory comments upon the events on Easter morning at the tomb. As might be expected, an appropriate text is chosen from Mark 16; verse 1 and 2 ; the responsory text can be found in the first verse:

“When the Sabbath was over, Mary Magdalene, Mary the mother of James, and Salome bought <sup>5)</sup> spices so that they might go to anoint Jesus' body”.

The verse of the responsory is drawn from the second verse:

“Very early on the first day of the week, just after sunrise, they were on their way to the tomb”.

Starting with the verse, the prosula, embedded between each phrase, not only amplifies the gospel text but also makes more vivid the description of the event. The whole prosula text is as follows;

And very early in the morning the women hurrying piously on the first day of the week, came unto the sepulchre; they sought Christ in the tomb, to anoint him with choice ointment at the rising of the sun they were there-- they saw not him they sought. Alleluia, alleluia.<sup>6)</sup>

Easter references are also worked in the Gloria text:

Glory be to God who rules over all ages, likewise to the blessed son who was in the tomb and rising victorious from the grave appeared to the women, also bringing glory to himself, with the Holy Spirit.

since the Gloria melody usually corresponds to that of the verse, if the verse is decorated the Gloria may be expected to be treated

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5. In the responsory, 'emerunt aromata'(had bought sweet spices).

6. The underlined parts are prosulated text.

similary.

While the text can thus be defined quite simply, the music's role is less easily pinpointed. Where the text is added to a pre-existing melisma, the question does not arise: the music is the same as without the prosula. But when a new rhyming 'miniature sequence' has been composed, the music makes quite a different impression. It seems likely that the text was often composed first, and the music then supplied except where a previous prosula melody was used. Usually at least two of the opening notes of the new prosula related closely to the parent responsory, either to the melisma replaced, or to some other salient point in the responsory. To the text rhyme often present is thus added a musical echo of the parent responsory.

### Performance

How were responsory prosulas performed ?

It is difficult to provide a clear answer to this question, for the prosulas were composed in various forms in relation to the responsory, and even in the case of a single prosula performances might have taken a variety of forms according to the expressive purpose, performing medium, liturgical occasion (feast day or feast on Sunday), and the church where it was being sung.

In order to arrive at some sort of acceptable solution, I have first considered matters of musical form.

The form of music inevitably affects the performing method.



As we have seen, the forms of prosulas can be divided into three types:

1. simple syllabic form
2. a paired versicle syllabic form
3. a paired versicle syllabic form with melismatic repetition of each versicle.

And this division can be set beside three different performance possibilities: soloistic, choral, and solo with choral.

A prosula may perhaps be said to be essentially soloistic in character, created to make a syllabic verbal contrast to a neumatic responsory melody, usually that part of the responsory, the *repetendum*, which would be sung by the choir. As evidence for this may be cited two of the earliest large prosula collections: the Aquitainian tropers, Paris, 1118 and 1084.<sup>7)</sup> These manuscripts are evidently designed for the soloists, and all choral parts are omitted. Moreover, the presence of prosulas in these tropers also suggests that solo interpolations might be used in places where the choral books give no hint of their presence; the soloist can interpolate a prosula, drawn from the tropers, simply by interrupting the performance of the responsory.<sup>8)</sup> T. Kelly has well explained the practicality of solo singing in his paper 'Melisma and prosula'.<sup>9)</sup>

"An insertion can be made in any responsory without having to

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7. Paris, Bibl. lat. 1118; late 10th or 11th C. S. France.

Paris, Bibl. lat. 1084; 11th-12th C. St. Geraud d'Aurillac(?)

8. See T. Kelly's "The performance of responsory tropes", p. 171.

9. Ibid. pp. 170-171

adjust existing chant-books and without complicated directions for the chorus: the choral singers simply interrupt their performance at the final melisma, the soloist or soloists insert whatever is desired, and the choir resumes where it had left off."

This soloistic performance practice could have been widely used, to judge from the number of prosulas recorded as in Paris, 1118, and 1084.

Most of our information about performance practice is documented in the rubrics and instructions of later Medieval Breviaries or Processionals.

The rubrics of OB;d4, a 14th-century Sarum Processionale from Dublin, for example, clearly recorded that almost all prosulas were sung by soloists and echoed by the whole choir to the final vowel of the first verse. The rubric of the Responsory 'Sancti dei' and the Prosula 'Te mundi' for the St. Stephen's Day gives us the following information;

"On the day of the Nativity after Vespers, when the first Benedicamus has been ended by two clerks of the second form in surplices, all the deacons shall assemble in silk copes, carrying lighted candles in their hands. And thus the procession shall go through mid-choir to St. Stephen's altar, singing this responsory, begun by the deacon, responsory 'Sancti dei'. Three deacons shall sing the verse 'Ut tuo'.

All deacons shall sing the prose 'Te mundi climata'. The choir or organs(?)/ singers of organum(?) [Chorus vel organa]

shall respond with the music of the prose to the letter A after each separate verse. At this procession, the Gloria shall not be sung, but while the prose is sung the priest shall cense the altar, then the image of St. Stephen,....".<sup>10)</sup>

This rubric clearly explains the performance method which is by soloists with vocalized choral response to each verse of the prosula; and it shows that deacons are specified as the soloists.

For each feast day different soloists are delegated; even for the same feast, if the day is a Sunday the number of soloists is changed.

"On St. Stephen's Day if it shall be a Sunday..... .  
In going, the responsory 'Sancti dei', verse 'Ut tuo'.  
And the verse shall sung by the whole choir [i.e., not by three deacons]. And three deacons shall sing the prose 'Te mundi' [i.e., not all deacons]. The chorus shall respond with the music of the prose in the usual manner, with Gloria [i.e., not performed on weekdays] in this manner."<sup>11)</sup>

The rubrics tell us that the verse, the prose, and the Gloria are performed in different ways by a different number of soloists.

In the rubrics of OB;d4 are signalled other occasions when different performers are named for the different feast days: the performance of the prose by priests on the feast of St. John, Apostle

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10. The rubric of the prosula in OB;d4 f.10v-11v, appendix, pp.187-188

11. Ibid. f.12r appendix, pp.188-189

and Evangelist;<sup>12)</sup> by boys on the feast of the Holy Innocents;<sup>13)</sup> by all who wish on the feast of St.Thomas the martyr;<sup>14)</sup> etc. If the feast falls on the Sunday, as on St.Stephen's day, the number of performers was changed in the same way.

The overwhelming majority of prosulas have paired versicle structure, usually with the reiterated melodic structure made by repeating the elements of the melisma. For these, the rubrics usually specify melismatic repetition to the final vowel of each line. Some of them, however, are found without any melismatic choral respond, and a simple instruction to perform chorally; and some of them have melismatic repetition but quite a different style of performance is instructed.

The Prosula 'O morum doctor' for St.Andrew's Day with Responsory 'Vir perfectae', according to the rubric of the Sarum Breviary,<sup>15)</sup> shows quite a characteristic performing method, as follows;

"When the responsory is finished, while the verse is sung, the principal rulers of the choir will leave the highest stall[i.e. the one furthest back], and the secondary singers will leave the second stall, and they will say to the soloist clerks 'Domine ad prosum'[Master sing the prose]'. When all this has been done, all who wish shall take off their black copes and hoods, for the

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12. Ibid, f.13r. p.190

13. Ibid, f.13v. p.191

14. Ibid, f.16r. p.193

15. Breviarium ad Usum Sarum, edit. F.Proctor and C.Wordsworth, Cambridge, 1886, vol.3, pp. 17-18.



prose to be sung. The prose is sung in surplices on both sides; nevertheless, the principal rulers of the choir shall stand together in the middle of the choir facing the altar.

The secondary singers stand together at the choir step, facing the choir: between whom in the same way stand the three clerks who have sung the verse of the responsory: and all together [i.e. rulers, soloists, and secondaries] shall sing the prose, and to every separate verse of the prose the choir responds with the melody of the prose on the last vowel of the first verse, the choir meanwhile sitting down.

In the same way proses are sung all year both at Vespers and Matins. At Matins, however, throughout the year the prose is not sung, except only on St. Nicholas' Day and in the week of Christmas, that is on St. Stephen's Day, St. John's Day, and Holy Innocents' Day."

The rubric here instructs that the prose is to be sung by a group of soloists [i.e. three soloist clerks, principal rulers (maybe two), and secondary singers], all of whom stand in the middle of the choir, facing the altar (rulers) or facing the choir (clerks and secondaries). Every verse of the prose is answered melodically by the choir, to the vowel 'E'; they remain seated throughout the prosula, presumably rising for the Gloria.

This manner of performance, responsorial singing of rapidly alternating phrases with the soloist group in the middle and the choir on either side, would be strikingly different from the style of most other ritual performances.

Another example of choral performance of the prosula can be cited from the Everingham Breviary,<sup>16)</sup> a York manuscript of 14th century. The rubric(f.24v) precedes the responsory prosula 'Quem ethera'.

"Then the prosa follows, to be sung by the chorus alternatim.....; it is to be begun from that part of the choir where the choir is usually ruled; and it shall be done in this way when other prosas are to be sung by the choir on double feasts"... so on.

According to this manuscript, prosulas are not accompanied by a melismatic repetition at the end of each verse; they are to be performed antiphonally by either side of the choir.<sup>17)</sup>

Nevertheless, not all prosulas have paired versicle structure, as we can see from the Prosula 'Facture Dominans' for the Responsory 'Descendit',<sup>18)</sup> and the Prosula 'Beata es virgo' for the Responsory 'Beata es Maria'.<sup>19)</sup>

If the Everingham instructions are observed, a problem arises owing to the irregularly-structured melody, for each versicle has a different melody and a different number of syllables, so that the later versicle cannot echo the former properly,

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16. The present whereabouts of the manuscript is unknown. The source is cited by Kelly 'Melisma and Prosula'. p.168.

See the music in OB;e Mus,126, f.7r, from York, which,however, has no rubrics.

17. No melismatic repetitions are copied in several examples in my study: the Prosula 'Cibabit puro' in the Responsory 'Unus panis'(appendix,p.120);three prosulas used in Bury St.Edmunds (appendix, pp.154, 159, 162).

18. OB;e Mus,126; f.6r-6v, form of AA'-B(bc)-C(dde)-D(f).

19. Ibid; f.5r-5v, form of A(aa')-AAA'A-BB'B'-C(starts with end of a')

and the alternation appears wildly irregular.

On the other hand, three prosulas which are set to the same irregularly-phrased melisma the third melisma of the famous 'Neuma triplex' , the Prosula 'Nascitur'(420), 'Te mundi climata'(686), and 'Te laudant alme'(682) in OB;d4, have a melismatic respond after each prosula versicle.

This sort of structure gives a much more regular performance style, because here may be employed the commonly understood solo performance of each versicle plus choral repeat of the melody to the final vowel.

The famous Prosula 'Sospitati' for the Responsory 'Ex eius', was perhaps the most widely known of all prosulas(107 sources in H-B's catalogue). Some sources present the prosula with melismatic repetition, some do not. Such a discrepancy should not be taken as a sign of confusion, however, because the prosula has the paired-versicle structure perfectly suitable for choral alternation.

With this in mind, literal 'straight-through' performance of a prosula copied without melismatic repeats need not necessarily be assumed. Of course, a given responsory prosula may not always have been performed in just one way, despite the many examples of uniform local practice cited above.

Performing practice, in fact, varies according to church and liturgical occasion; likewise the form of the prosula may vary. The Responsory 'Descendit', for example, contains three prosulas. The rubric of OB;d4(8v-9r) prescribes that they be sung by three clerks; only to the third one does the choir respond, after

each of its verses, using the final vowel of the first verse. By contrast, the rituale of Chalons<sup>20)</sup> describes performance of the first two prosulas by two soloists(deacons) and choral performance of the third.<sup>21)</sup>

"The fourth responsory 'Descendit' is sung by two deacons with the verse ['Tanquam sponsus']; and choir respond from 'Ex exivit....to 'fabrice'. And the two deacons shall sing the prose 'Familiam'; And the choir sing the end, 'fabrice mundi'. Afterward the same two deacons sing 'Gloria patri'. And the choir 'Lux et decus' to 'fabrice mundi'. And the two other first-mentioned deacons sing the prose 'Fac deus'. And the choir shall sing 'fabrice mundi'. Afterward the 'choriales' [? leaders] begin the responsory again. And the choir sing it with the prose 'Facinora'."

The rubrics of OB;d4 also show that various different soloists are designated to sing the prosula on the each feast day, such as by clerks, priests, deacons, boys and even by all who want to sing.

Why should every feast day need such different performers, even in the same church ? Probably because every different feast day was characterized by different degrees of solemnity, and for symbolic reasons, different performers might be required for the different saint's days.

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20. This source is cited by Kelly, in his paper 'Melisma and Prosula' p.170 ( from Paris, Bn,lat. 15079, f.33)

21. The rituale merely says 'chorus'; if it was performed in choral alternation the unbalanced alternation would have resulted.



Prosulas, in fact, were presented in various ways depending on the need of each church to give characteristic expression to its desire for liturgical elaboration and embellishment, imprinting its own idea and taste on the solemnity of the liturgy.

#### 4. Polyphonic settings of prosulas

Prosulas in a polyphonic setting are found rather rarely during the 13th to 16th centuries, composed in varied ways, sometimes, it would seem, as an independent items in the liturgy, rather than as part of a responsory.

I have examined here eleven prosula settings which survive in English sources. Perhaps not surprisingly, they are all settings of famous prosulas: eight of 'sospitati' and three of 'inviolata'. A possible twelfth example has not survived: 'Stephanus dei gratia' in the responsory 'Impetum fecerunt' is mentioned in the Norwich Customary(c.1260), to be sung in three part polyphony ['triplici cantu'].<sup>1)</sup> This is one of the earliest pieces of evidence for polyphonic prosulas in Britain, being roughly contemporary with the examples in W1. (The earliest surviving polyphonic example anywhere appears to be 'Portum in ultimo' for the responsory 'O adjutor omnium' in the so-called 'Codex Calixtinus'(c.1160).

Of the eleven extant examples the first are found anonymously in the 13th and 14th century manuscripts: Wolfenbüttel, Herzog - August - Bibliothek, Helmstedt 628; Oxford Bodleian Library,

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1. Harrison, Music in Medieval Britain(p.113), calls this piece a 'verse' but the prosula with this incipit is certainly intended, since no such responsory verse exists for this chant.

Bodley 862 (now part of Lat. lit. d 20); and *ibid.*, Hatton 81 (one example in each manuscript). Then there are six settings in the 15th century sources Cambridge, Magdalene College, Pepys 1236, one of which is by Walter Frye. Finally there survive polyphonic prosulas from the 16th century by Taverner and Sheppard (one by each composer).

Each of these are discussed briefly below. All have been published in transcription with the exception of the first, which is accordingly given here in appendix, p.183.

1. *Inviolata integra*

Source: Wolfenbüttel, Herzog-August-Bibliothek, Helmstedt 628.  
facs. in J.H.Baxter: *An Old St.Andrew Music Book*  
f.194v.

Edition: see appendix 1, p.183.

This setting, found in the eleventh fascicule of the manuscript, of the melody of the prosula 'Inviolata' is, to my knowledge, one of the oldest polyphonic prosula settings in discant for two voices. The two parts either move in step or show up to four notes in the upper voice against one in the lower.

Four pairs of prosula verses are repeated, twice for each pair, as is the nature of many later prosulas, with the music then continuing straight into the end of the respond 'O beata' to 'permansisti'. The discant keeps always within an octave from the melody of the plainsong, and prefers to use the intervals of 5th (31 times), unison(17), and octave(15), while there is much less frequent use of 3rd(8 times), 4th(3), and 6th(2) (intervals are

recorded from the first note of each group in the discant part ).

As to the number of notes in the top part for the each one below, the proportions show 1:1(38 times), 1:2(15), 1:3(12), 1:4(7), 2:3(1), and 3:3(3).

The date and provenance of the music is disputed, but according to the latest investigation mid 13th-century England(or Scotland) seems most likely.<sup>2)</sup> Some of opinions are as follows;

J.H.Baxter in the introduction to his facsimile of the manuscript said: "the nature of the contents makes it clear that the manuscript is not a homogeneous whole; the paleographical differences are small, however, and all the fascicules were probably written in the first half of the 14th-century"(p.XIII). But he added some more comments to the last section of fascicule 11(fol.176- to the end) that "its unusual tone-compass and various technical consideration, this fascicule had its origin not in Paris, but in north of France or in England"(p.XVIII). He reported Jacques Handschin as stating that "such polyphonous tropes as are found in fascicule 11 have hitherto been found only in English manuscripts, two fragments from Worcester and in a collection originating at Winchester"(ibid., preface XVIII). According to his theory the fascicule 11 differs in provenance from the rest of the manuscript and belongs to an older school and style.

F.Harrison said this manuscript is a collection of French music, with local additions, made in the 13th-century(MMB,p.116).

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2. D.Hiley et al."Further observations on W1",JPMMS,vol 4, p.53.



Dom A. Hughes said "the 11th and last fascicule(f.176-197) of this manuscript is admitted to be the earliest. It is in a different hand; and though perhaps written not much earlier than 1250, and so practically contemporaneous with the rest of the manuscript, its music belongs definitely to an earlier period"(NOHM,2, p.309).

D. Hiley said that "investigation of the non-Parisian items shows W1 to be in harmony with the development of ordinary and sequence repertories in 13th-century Britain, a development not entirely independent of continental practice. W1 is a consistent, and even logical, product of British mid 13th-century musical and liturgical endeavour." (Further observations on W1)

2. Inviolata integra Mater-- Inviolata integra et casta

from: Oxford, Bodleian Library, Bodley 862, f.

"Worcester Fragments" (now OB lat.lit.d20)

trans.: PMFC, p.137. no.68.

This is the only surviving prosula setting among 109 items in the Worcester fragments, of the second half of the 13th-century. The cantus firmus(the melody of the prosula) is transposed down a fifth from its usual pitch into F mode. The setting was composed straight through from the beginning of the prosula 'inviolata' to the end 'O benigna domina' without any connection to the responsory 'Gaude Maria', and apparently without monophonic choral repetitions of individual phrases of the prosula.

Sanders, therefore, suggests in the general remarks on this piece that "the setting might be used as an independent canticum functioning as offertory, sequence, and votive antiphon" rather than a part of a responsory.

The setting bears some resemblances (regular rhythmic periods in the tenor, voice-exchange above etc.) to the 'Pes motet'. The F mode tonality was a favourite one in 'Pes motets'. The texts of the duplum and triplum have extra words embedded in the text of the prosula to match the more elaborate active rhythms of the music, as follows:

'Inviolata integra mater sine macula et casta es virgo Maria'  
 .....etc. (underlined words are added ones).

Tr. 7. 10.  
 Du.  
 T.  
 in-te-gra ma-ter si-ne ma-cu-la et ca-sta  
 in-te-gra ma-ter si-ne ma-cu-la et ca-sta  
 in-te-gra et ca-sta

This type of tropic text was not uncommon on the continent as well, and the 'Englishness' of the piece need not be overemphasized. 5-3-1 triads, usually thought to be an English feature, are certainly present, but not invariably so.

### 3. Salve cleri speculum

from; OB, Hatton, 81. f.45v

trans.; PMFC XV, No.11, p.40

This is one of the rondellus-motets of the early 14th-century. The music is a complete motet on the tenor melody of the Prosula 'Sospitati dedit aegros', using the same type of rondellus techni-

-que as in the 'Balaam' motet of the Montpellier and New College manuscripts. But it is composed for four parts, and with a more developed musical design than the former.

The first stanza(bars 1-13) is independent of the plainsong; and the second stanza(bars 14-26) is a rondellus repeat of the first, both pairs of voices exchanging parts. Thereafter(bars 27-to the end) the two tenors start to sing the alternate verses of the prosula 'sospitati'; since the prosula verses are paired, this constitutes a continuous exchange of voices, meanwhile, the upper parts also sing in 'rondellus', alternate verses of the new poem 'Salve cleri'. The same technique is used throughout the whole piece stanza by stanza in the form AA-BB-CC-DD .

The new text of each stanza of the upper parts begins with a vocable matching the corresponding verses of the prosula except for the second verse: 'Naute miraculo' for the prosula verse 'Nicholaus' .

#### 4. Six 'Sospitati' settings

source: Cambridge, Magdalene College, Pypys 1236.

1) f.19'-20. 2) f.28'-30. 3)f.49-50.

4) f.82'-84. 5) f.84'-86. 6)f.98-98'

trans.: Charles.S.R, The Music of the Pepys 1236,  
CMM xl(1967).

This was a commonplace book, and handbook of music for Mass and the Office according to Salisbury Use(copied in black manuscript notation c. 1465- 75 ), possibly at the Cathedral Priory

(Benedictine) of Christ Church, Canterbury, Kent.<sup>3)</sup> This manuscript has preserved six settings of the prosula 'Sospitati', one by Frye and five by unidentified composers among 122 compositions in the 100 folios. Here the given numbers are those of the transcription by Sydney R. Charles.

1) No. 15 fol. 19'-20.

This is a simple motet setting for three voices based on the melody of the prosula 'Sospitati dedit'. The setting is of the first three verses of the whole eight verses only, and the concluding words 'sospes regreditur'. The other five verses were presumably sung as a plainsong or omitted.

The first and second verses are set in three voice polyphony, and the chant melody is presented in the upper part, freely ornamented; while for the third verse, 'Relevavit', there is a change to two-voice texture, the middle voice being silent.

The change of texture is a characteristic of musical technique of that time and can be seen frequently in other settings. The three-voice texture returns at the last concluding words 'sospes', to the end of the composition.

x = plainsong melody.

So - spi - ta - ti; de - dit eg - ros o -

3. Roger Bowers, "Magdalene College, Ms. Pepys 1236"; in Cambridge Music Manuscripts, 900-1700, edit. Iain Fenlon (pp. 111-114)



2) No. 23 fol. 28'-30

This is one of the complete settings, typically with a different texture for alternating verses. The melody of the chant is freely presented in the upper part with frequent ornamental additions and diviations. All paired verses are contrasted by different melodic treatment and a change of texture, three-voice for odd-numbered verses, and two-voice for even-numbered verses.

It is noticeable that parallel  $\frac{6}{3}$  chord harmonies frequently appear in the three-voice setting, while the two-voice sections favour contrary-motion discant.

3) No. 51 fol. 49-50

This is also a three-voice setting in simple harmony with a modest amount of rhythmic activity and contrast between voices. The chant melody is used in the upper part, freely ornamented: For each paired verse the music is repeated.

Strangely, however, the fourth verse has only the first of the paired verse, but the end, 'sospes', is normal. Moreover, each voice has its own underlay, the rhythmic displacement between voices being greater for this one verse.

There is a change from score to part notation only for this verse.

4) No. 90 fol. 82'-84

This is perhaps the best (as well as the largest) among the five anonymous 'sospitati' settings in Pepys 1236, with well-constructed melodic lines, competent treatment of dissonance and its resolution, smooth rhythmic interplay between the voice, and the contrast of colour for each pair of verses.

The first verse of 'Sospitati' is set for three voices, and the matching paired verse 'Nicholaus' for two. Conversely the second pair of verses shares the same music. Thereafter each single verse has a different setting. There is a change to triple measure from the 7th verse 'Ergo laudes' to the end.

The chant melody is used in the tenor and the upper voice alternately, freely ornamented.

x = plain-song melody.

5) W.Frye's 'Sospitati dedit aegros'.

Pepys 1236. No. 91 fol. 84'-86 .

This is one of the six 'Sospitati' settings in the Pepys manuscript, and is the only work of Frye's known to survive exclusively in England source. In view of its musical technique, it is probably earlier than the No.90(fol.82'-84).

The 1st and 2nd pairs of verses are set in three voices, in triple measure . The chant melody is freely paraphrased in the upper voice, then heard alternately in both the tenor and the upper voice. In addition, there is a contrast between two-voice and three-voice texture at the fifth verse 'O quam', as in No.27 and No. 90 .

♩ = 0

Frye.

S. So - spi - ta - ti de - dit e -  
Ni - cho - la - us nau - fra - gan -

CT. So - spi - ta - ti de - dit e -  
Ni - cho - la - us nau - fra - gan -

T. So - spi - ta - ti de - dit e -  
Ni - cho - la - us nau - fra - gan -

6) No. 102 fol. 98 - 98'

For this setting only, the chant melody is sung in unison( by soloists) until 'egros' of the first verse; then a three-voice setting takes over from 'olei perfusio', with the chant transposed up an octave higher in the middle voice, which sings it in un-ornamented form. The second verse is peculiar in that the chant melody is transposed up a 5th from its original pitch, though

the tonality still sounds to be 'D mode' because of the accompanying harmonies. In the 2nd pair of verses the melody of the chant appears in the middle voice, as in the first verse, being an octave higher; but from the third pair the chant melody moves to the upper voice, remaining there until the end.



#### 5. Taverner's 'Sospitati dedit'

source; Tudor Church Music iii, p.110  
and revised in Appendix, p.35.

Early English Church Music, Vol. 30

A five voice 'Sospitati' setting by Taverner can be accounted the finest work among the polyphonic 'Sospitati' settings I have studied, and it is the only one from the 16th-century.<sup>4)</sup>

The first verse is assigned to three voices--treble, mean(alto), and counter-tenor. In the first verse, the chant melody forms the basis of the 'mean' part. Throughout the whole work, three-voice setting is used in the odd-numbered verses, as a contrast in

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4. F.Harrison called this piece "a fine example of resourceful craftsmanship".(Music in Medieval Britain, p.397)



colour to the five-voice settings of most even-numbered verses. In the odd-numbered verses, in three parts, each verse has different scoring (the third C-T-B, 5th Tr-M-C, and 7th Tr-C-B). Most even numbered ones are for the full part choir. Verse 8 is four-part for M-C-T-B, reserving five-part texture for the final words 'sospes regreditur'.

The chant melody is used in the 1st, 3rd, 5th verses as the basis of the melodic line, clearly audible despite ornamentation. In the 2nd, 4th, 6th verses, and in the concluding words 'sospes', the chant melody is a plain cantus firmus, but is also imitated canonically in another voice.<sup>5)</sup> Especially in the 7th and 8th verses, the chant is used as the basis of florid free counterpoint, so that the melody of the plainsong can hardly be heard.

#### 6. Sheppard's 'Inviolata integra'

source; Christ Church, Mus.979-983, Oxford.

Early English Church Music, Vol.17

The setting by John Sheppard of the Responsory 'Gaude, gaude, gaude Maria', with the prosula 'Inviolata' is the sole surviving example of a polyphonic setting of both responsory and prosula, only the verse of the responsory and the Gloria being sung purely in plainsong.

Throughout the whole composition, the melody of the chant is transposed down a fifth, almost every note being assigned the same

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5. verse 2; Alto or tenor, V,4; treble or tenor, V,6 and 'sospes'; it is in the Alto only.

length, appearing in the tenor or mean part.

The Responsory 'Gaude' starts with a plainsong intonation by three soloists up to 'Maria'; then follows a six-part setting, the plainsong continuing in the tenor as a monorhythmic cantus firmus. The texture is Tr-M-C<sub>1</sub>-C<sub>2</sub>-T-B.

The verse 'Gabrielem' is sung in plainsong by three soloists; then the repetenda 'Dum virgo' is repeated with the same music as before, until the words 'partum virgo'.

The first verse of the Prosula 'Inviolata' follows immediately without any break; then the whole chorus sing the plainchant (the melody of the prosula verse) to the vowel 'A', as was usual for the prosula. This manner of performance is repeated throughout the prosula, at the end of each verse. The scoring from the third verse to the eighth verse is different a five-voice texture, comprising two 'Gimels' of trebles and means with a bass (i.e. Tr<sub>1</sub>-Tr<sub>2</sub>-M<sub>1</sub>-M<sub>2</sub>-B). The last verse 'O benigna' returns to the original six-part scoring, and leads to a splendid vocal climax. The Gloria follows in plainsong, then there is a final return to the last part of the respond, from 'Et post' to 'permansisti'.

#### Diagram

Section: Respond(part 1)

Text: Gaude, gaude, gaude Maria virgo cunctas haereses sola

Setting: ←—plainchant—→ | ←—polyphony(c.f. in tenor)—

Singers: ←—3 soloists—→ | ←—full choir—→

Section:

Text: interemisti, quae Gabrielis archangeli dictis credidisti.

Setting: — polyphony(c.f. in Tenor) —

Singers: — full choir —

Section: (part 2)

(part 3)

Text: Dum virgo Deum et hominem genuisti. Et post partum virgo

Setting: —

Singers: —

Section:

Verse

Text: inviolata permansisti. Gabrielem archangelum scimus

Setting: —> | <— plainchant —

Singers: —> | <— 3 soloists —

Section:

Text: divinitus te esse affatum, uterum tuum de Spiritu Sancto

Setting: —

Singers: —

Section:

Text: credimus impregnatum, erubescat Judeus infelix, qui dicit

Setting: —

Singers: —

Section:

Respond(parts 2,3)

Text: Christum ex Joseph semine esse natum. Dum virgo Deum et

Setting: —> | <— polyphony —

Singers: —> | <— full choir —

Section:

Text: hominem genuisti, et post partum virgo inviolata perman-

Setting: —————polyphony(c.f. in Tenor)—————

Singers: —————full choir—————

Section: Prosula(without break)

Text: sisti. inviolata integra et casta es Maria. A -----.

Setting: —————> <plainchant> <—————

Singers: —————> <chorus—————>

Section: V.2

V.3

Text: Quae es effecta fulgida caeli porta. A -----.

Setting: <—————polyphony(c.f. in Tenor)—————> <plainchant> <—————

Singers: <—————full choir—————> <chorus—————> <—————

Section:

V.4

Text: alma Christi charissima. A -----.

Setting: 5 parts(c.f. in M<sub>2</sub>)> <plainchant> <5 parts(c.f.

Singers: 5 soloists> <chorus> <5 soloists—————

Section:

V.5

Text: pia praeconia. A -----.

Setting: in M<sub>1</sub>)> <plainchant> <5 parts(c.f. in M<sub>2</sub>)>—————

Singers: —————> <chorus> <5 soloists—————

Section:

V.6

Text: et corpora. A -----.

Setting: —————> <plainchant> <5 parts(c.f. in M<sub>1</sub>)>—————

Singers: —————> <chorus> <5 soloists—————



Section:

V.7

Text: voxque et corda. A ----- . Tu da per precata dulci-

Setting: -----> <-plainchant> <-5 parts(c.f. in M<sub>2</sub>)—

Singers: -----> <-chorus—> <-5 soloists—

Section:

V.8

Text: ssona. A ----- . Nobis perpetua furi vita. A -----

Setting: -----> <-plainchant> <-5 parts(c.f. in M<sub>1</sub>)—> <-chant—

Singers: -----> <-chorus—> <-5 soloists—> <-chorus—

Section:

Gloria

Text: ---. O benegna que sola inviolata permansisti. Gloria

Setting: -----> <-polyphony(c.f. in Tenor)-----> <-----

Singers: -----> <-full choir-----> <-----

Section:

Repeat(part 2, 3)

Text: Patri et Filio et Spiritui Sancto. Dum virgo deum et

Setting: ----- plainchant -----> <-polyphony—

Singers: ----- chorus -----> <-full choir—

Section:

Text: hominem genuisti, Et post partum virgo inviolata perman-

Setting: -----

Singers: -----

Section:

Text: sisti.

Setting: ----->

Singers: ----->

APPENDIX 1

Transcriptions and translations.

A 1 ( P. 26 )

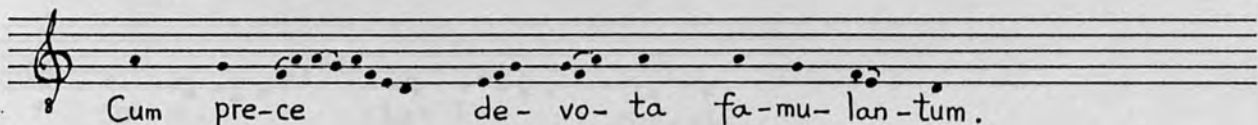
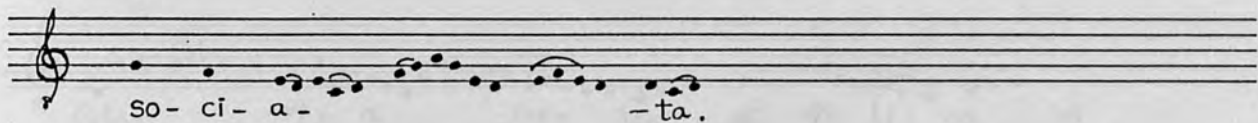
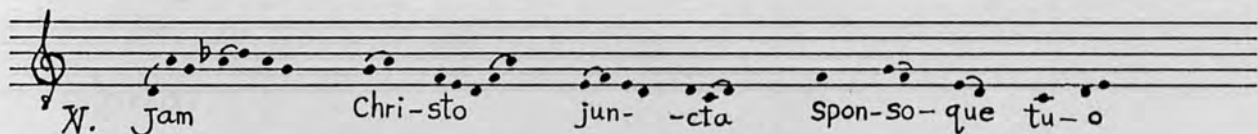
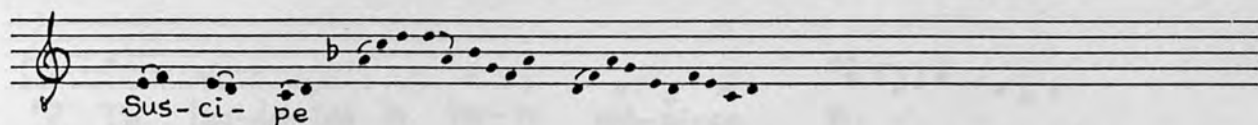
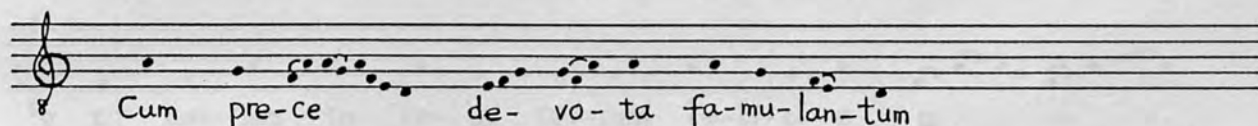
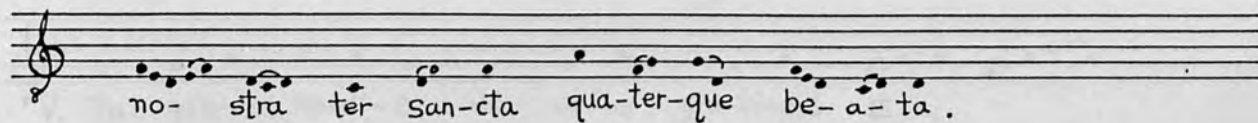
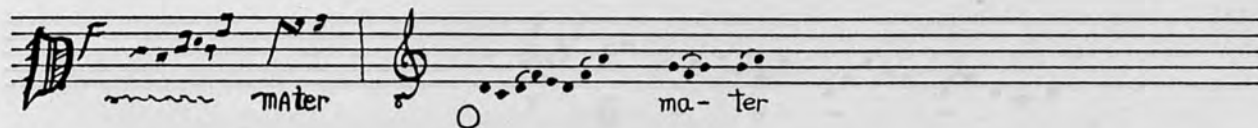
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R. O Mater nostra

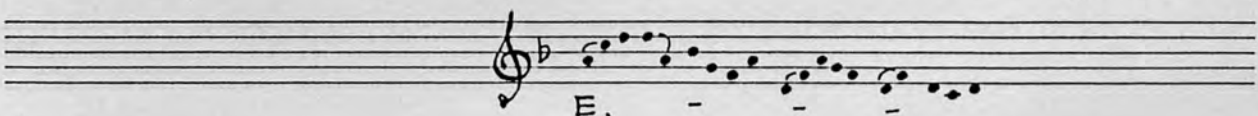
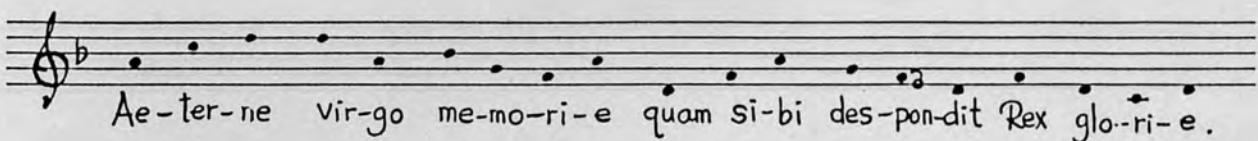
Antiphonale Sarisburiense VI.

st. Katherina.

Plate. W.



Prosa: ( 25 )



V. Vir-gi-nis pro-les e-gre-gi-e spon-sus-que vir-gi-nis ec-cle-si-e.

E - - - - -

V. Tu gau-des ho-di-e de do-no gra-ti-e. E - - - - -

V. Et can-tas in ce-lo car-men le-ti-ci-e. E - - - - -

V. Te lau-dan-tes in ter-ra res-pi-ce. E. - - - - -

V. At-que nos-tra cle-men-ter (Chorus) sus-ci-pe vo-ta.

Gloria:

Glo- - ri - a pa- tri et fi- li- o et

spi- ri - - tu - i san- cto .

Cum prece . suscipe vota .



*Ag. (P. 10)*  
*Sanctae Katherine*  
*18 M 7 J*  
SANCTAE KATHERINAE, VIRGINIS ET MARTYRIS (25th, Nov.)

(St. Katherine virgin and martyr)

R; O mater nostra ter sancta, quaterque beata.

Cum prece devota famulantum suscipe vota.

V. Jam Christo juncta sponsoque tuo sociata.

(Chorus) Cum prece devota famulantum.

(Et non dicatur ulterius: sed statim incipiatur Prosa.)

Prosa; Aeternae virgo memoriae quam sibi despondit Rex gloriae.

V. Virginis proles egregiae sponsusque virginis ecclesiae.

V. Tu gaudes hodie de dono gratiae.

V. Et cantas in caelo carmen laeticiae.

V. Te laudantes in terra respice.

V. Atque nostra clementer (Chorus respondeat) suscipe vota.

Gloria. Cum prece devota famulantum suscipe vota.

- - - - -

R; O our mother, three times holy, and four times blessed:

receive the petitions of your servants with their devout prayer.

V. Now joined to Christ and united with your bridegroom.

(And let nothing furthermore said but let the prose immediately  
begin)

Prose; Virgin of eternal memory, whom the king of glory makes  
his bride,

V. Offspring of the glorious virgin,

and bridegroom of the virgin church,

V. You rejoice today in the gift of grace;

V. And you sing in heaven a song of joy.

V. Look upon those who praise you on earth

V. And kindly receive our prayers.

A2 (P. 27)

R: **Gaude Maria,** [B. M. V.] <sup>Source:</sup> Frere: Antiphonale Sarisburiense, IV, P. 403.

**G**au-de ma-ria uir-go  
 Gau-de Ma-ri--a Vir--go cun-ctas  
 hae-re-ses so-la in-te-re-mis-ti quae Gab-ri-e--lis arch-an-ge-li  
 di-ctis cre-di-dis-ti . Dum vir-go De-um et ho-mi-nem  
 ge-nu-is--ti . Et post par-tum vir-go in-vi-o-la--ta  
 per-man-sis--ti . **X.** Ga-bri-e--lem arch-an-ge-lum sci-mus di-vi-ni-tus  
 te es-se af-fa--tum; ute--rum tu-um de Spi-ri-tu San-cto  
 cre-di-mus im-preg-na--tum; e-ru-bes-cat Ju-de-us in-fe-lix  
 qui di-cit Chris-tum ex Jo-seph se-mi-ne es-se na-tum . Dum ...

→ Dum virgo. Gloria. Et post.

**Prosa.** (348)

In-vi-o-la-ta in-te-gra et cas-ta es Ma-ri-a, a— — —  
**X.** Que es ef-fe-cta ful-gi-da cae-li por-ta. a— — —  
**X.** O ma-ter al-ma Chri-sti cha-ris-si-ma. a— — —

X. Su-sci-pe lau-dum pi-a pre-ca-mi-na. a — —

X. Nos-tra ut pu-ra pec-to-ra sint et cor-po-ra, a — —

X. Que nunc fla-gi-tant de-vo-ta vox-que et cor-da. a. — —

X. Tu da per pre-ca-ta dul-cis-so-na, a — —

X. No-bis per-pe-tu-a fru-i vi-ta. a — —

<chorus>

X. O be-nig-na que so-la in-vi-o-la-ta.

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto.

Et post.

R. Gaude Maria virgo. [ B.M.V ]

Pal. Mus. Vol: 12 f. 271-272

Gau-de Ma-ri-a vir-go      Gau-de Ma-ri-a Vir-go      cun-ctas he-re-ses

So-la in- - te-re-mis-ti      que Ga-bri-e-lis arch--an-ge-li di-ctis cre-di-

-dis-ti .      Dum vir-go De-um et ho-mi-nem ge-nu-i- - sti .

Et post par-tum vir-go in--vi-o-la - - ta per-man-si - - sti .

¶ Ga-bri-e--lem arch-an-ge-lum sci-mus di-vi-ni-tus te es--se af-fa-

-tum ;      u-te--rum tu-um de spi-ri-tu san-cto cre-di-mus im-preg-

-na - - - tum ;      e-ru-bes-cat Ju-de-us in-fe-lix qui d -cit Chris-tum

ex Jo-seph se-mi-ne es-se na-tum .      Dum Vir-go ....

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto .      R. Gau-de .

*psa* In- vi-o-la - - - - -

- - - - - ta per-man-si - - sti .



Prosa. (348)

In- -vi-o-la-ta in-te-gra et cas-ta es Ma-ri-a, a. — — —

¶. Que es ef-fe-cta ful-gi-da cae-li por-ta, a. — — —

¶. O ma-ter al-ma chri-sti cha-ris-si-ma, a. — — —

¶. Su-sci-pe lau-dum pi-a pre-ca-mi-na, a. — — —

¶. Que nunc de-vo-te fla-gi-tant vox-que et cor-da, a. — — —

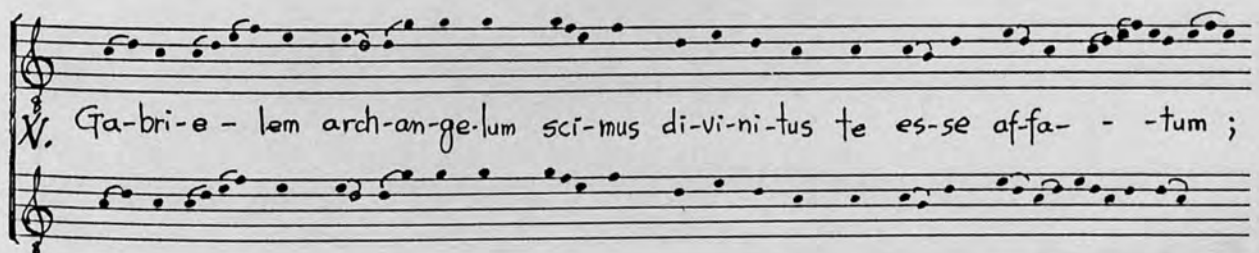
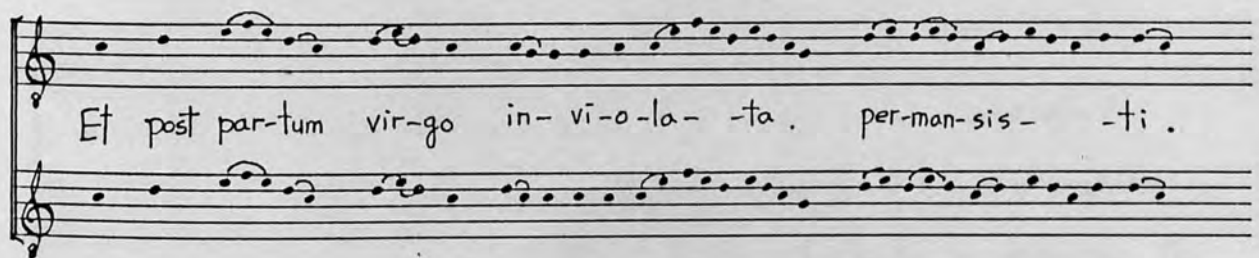
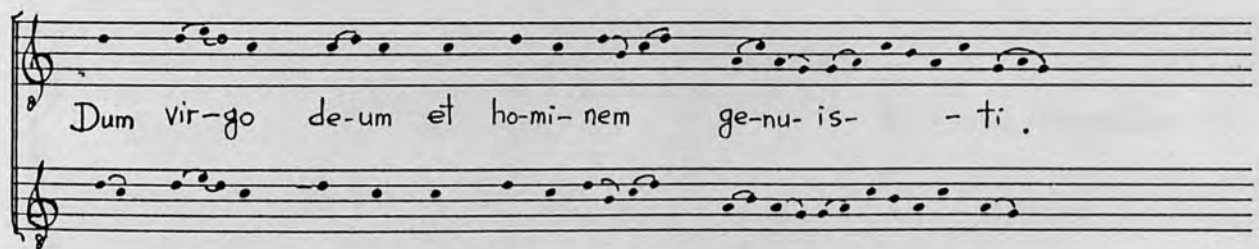
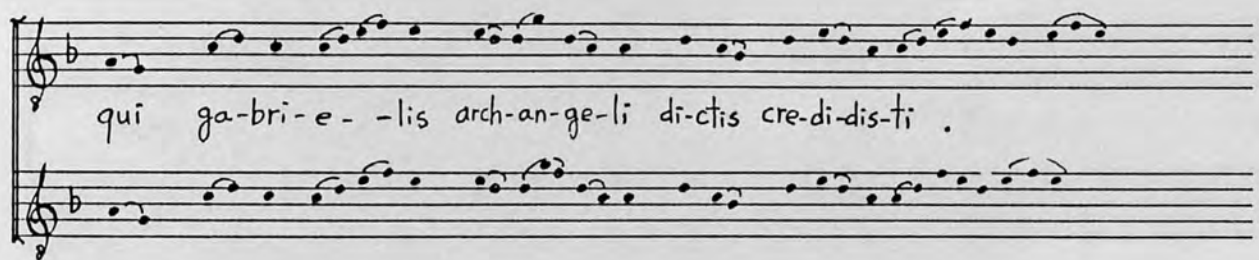
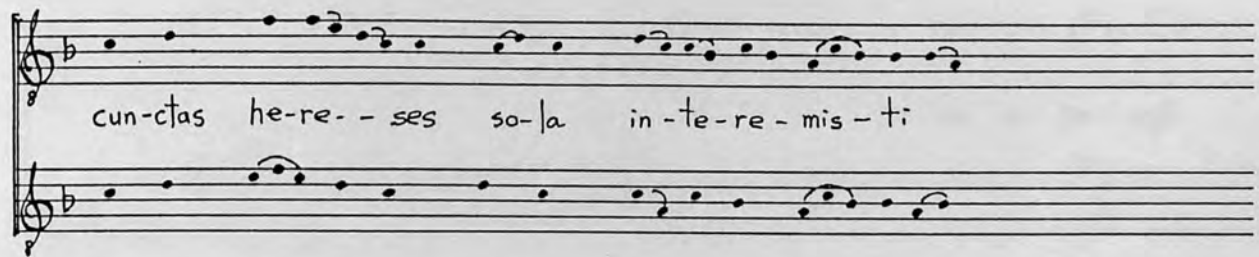
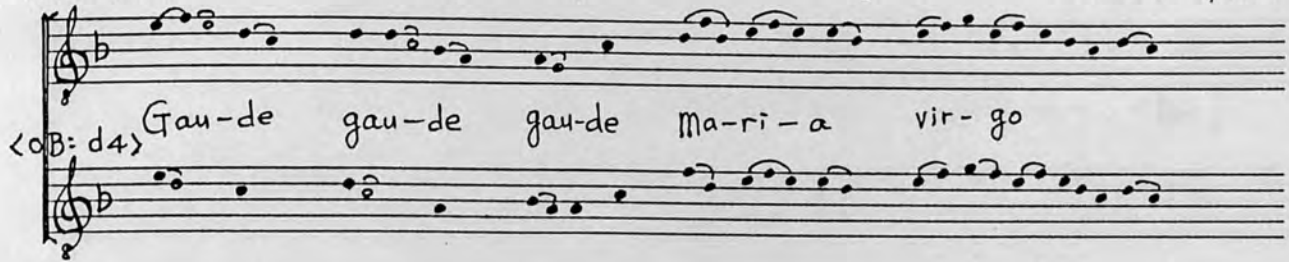
¶. Nos-tra ut pu-ra pe-cto-ra sint et cor-po-ra, a. — — —

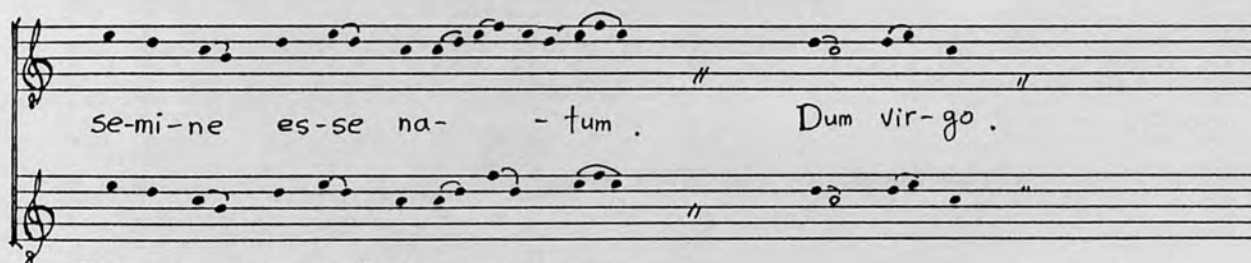
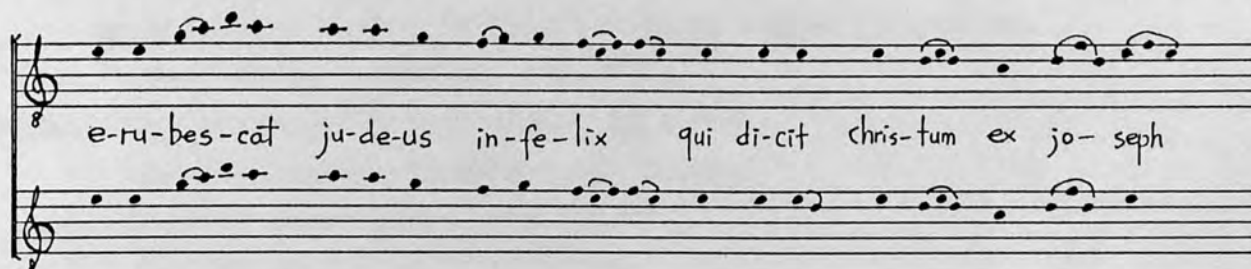
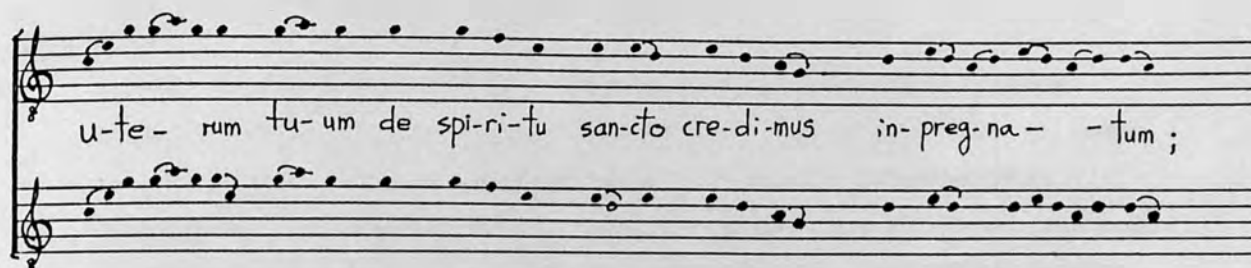
¶. Tu da per per-ca-ta dul-cis-so-na, a. — — —

¶. No-bis per-pe-tu-a fru-i vi-ta. ¶. O benig-na do-mi-na →

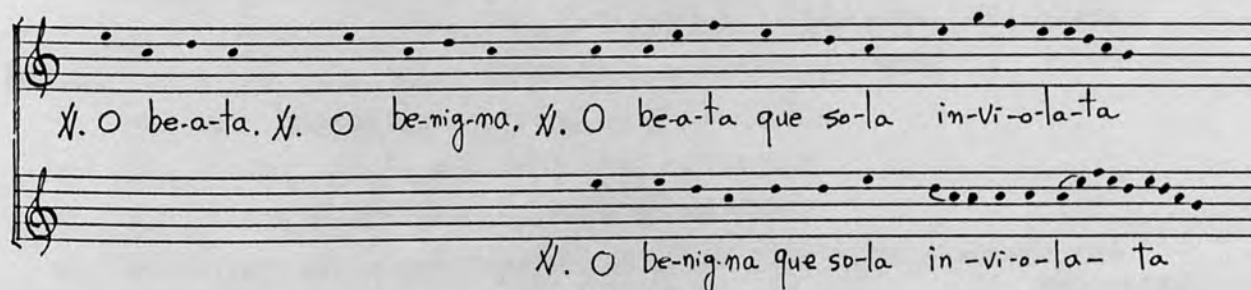
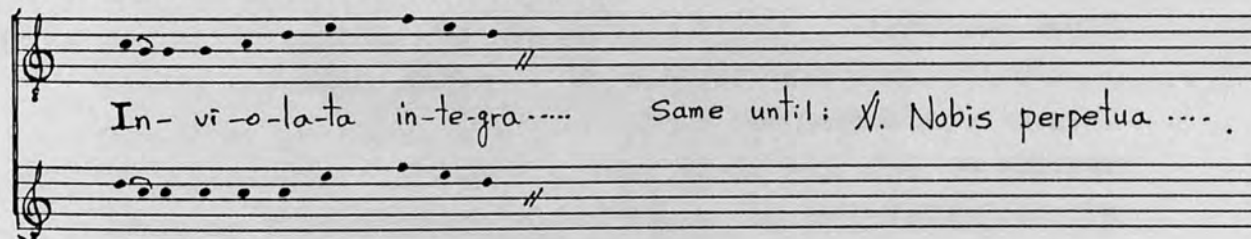
In- vi-o-la- - -ta per man-si- - sti,

<OB: e.mus> R. Gaude, gaude, gaude Maria Virgo. [OB: e.Mus f.12  
OB: d4. f.185]





Prosa: Inviolata. (348)



PURIFICATIO BEATAE MARIAE. (II. Feb.)

- R; Gaude, Maria Virgo cunctas haereses sola interemisti, quae  
Gabrielis archangeli dictis credidisti, dum virgo Deum et homi-  
nem genuisti, et post partum virgo inviolata permansisti.
- V. Gabrielem archangelum scimus divinitus te esse affatum, uterum  
tuum de Spiritu Sancto credimus impregnatum, erubescat Judeus  
infelix, qui dicit Christum ex Joseph semine esse natum.

Dum virgo. Gloria. Et post.

Prosa; Inviolata integra et casta es Maria.

- V. Quae es effecta fulgida caeli porta.
- V. O mater alma Christi charissima.
- V. Suscipe laudum pia praeconia.
- V. Que nunc devote flagitant voxque et corda.
- V. Nostra ut pura pectora sint et corpora.
- V. Tu da per precata dulcissima.
- V. Nobis perpetua frui vita.
- V. O benigna que sola (Chorus) inviolata permansisti.

Gloria. Et post.

- - - - -

- R; Let us rejoice because the blessed virgin believed the world  
of the archangel gabriel. She brought forth God and man.  
And after the birth of the child she remained a pure virgin.
- V. We believe the archangel gabriel spake from God, we believe  
that the blessed virgin conceived by the Holy Ghost: let the  
unhappy Jew be ashamed who says that Christ was born of the  
seed of Joseph. She brought. Gloria. And after the birth.

Prose; Thou art inviolate, untouched, and chaste, Mary,

- V. Who hast become the shining gate of heaven.
- V. O gracious, most beloved mother of Christ,
- V. Accept the pious acclamations of praises,
- V. Which our voice and hearts now offer Thee with devotion and  
entreaty,
- V. (So) that our souls and bodies may be pure,
- V. Grant us through Thy sweetest sounding
- V. That we may enjoy everlasting life,
- V. O kind lady you who alone remained inviolate.
- Glory. And after.

translated by Peter Lefferts.



A3 (P. 28)

**R. Verbum caro.**

OB = d4. f. 17v-18.

**U**erbum caro  
**R:** Ver - bum ca-ro fa-ctum est  
 et ha-bi-ta-vit in no - -bis. Cui-us glo-ri - -am  
 vi-di-mus qua-si u-ni-ge-ni-ti a-pa - -tre.  
 Ple-num gra-ci-e et ve-ri - -ta - -tis.  
 X. Im prim-ci-pi-o e-rat ver-bum et Ver-bum e-rat  
 a-pud de - um et de-us e - -rat ver-bum. Cui-us.

**Prosa: (537)**

**Q**uem ethera et terra atque mare non prevalent totum co-pere. E - - - .  
 X. Asine presepe infans implet celos regens u-bera suggens. E - - - .  
 X. Fa-ctor ma-tris fa-ctus ho-di-e est de matre. E - - - .  
 X. Cre-a-tor se-cu-lo-rum cre-a-tus ho-die. E - - - .  
 X. Nas-ci-tur mun-do o-ri-ens Y-sa-i-as quem vo-ca-vit E-ma-nu - -el.  
 Cui-us. Glo-ri-a pa-tri et fi-li-o et spi-ri-tu - i san-cto.  
 -then. plenus.

*Ex eius tomba*  
*St. Nicholas*  
In NATIVITATE DOMINI (25th, Dec.)

- R; Verbum caro factum est et habitavit in nobis:  
Cuius gloriam vidimus, quasi Unigeniti a Patre,  
plenum gratie et veritatis.
- V. In principio erat Verbum et Verbum erat apud Deum  
et Deus erat Verbum. Cuius.

Prosa;

Quem aethera et terra atque mare non prevalent totum capere.

- V. Asine presepe infans implet celos regens ubera suggens.
- V. Factor matris factus hodie est de matre.
- V. Creator seculorum creatus hodie.
- V. Nascitur mundo oriens Ysaïas quem vocavit Emanuel.
- Cuius. Gloria. Plenum.
- - - - -

- R; The word was made flesh, and dwelt among us,  
whose glory we have seen, as it were of the only begotten  
of the Father, full of grace and truth.
- V. In the beginning was the Word, and the Word was with God,  
and the Word was God.

Prose;

Whom heaven, earth and sea are not able to contain wholly.

- V. The infant fills the stall of the ass, ruling heaven,  
sucking the breast.
- V. The maker of his mother has been made from his mother today.
- V. Creator of ages, today created.
- V. There is born rising for the world he whom Isaiah called Emanuel.

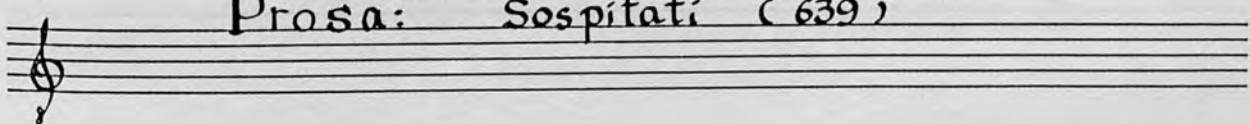
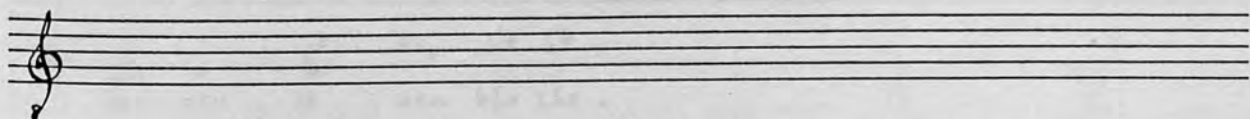
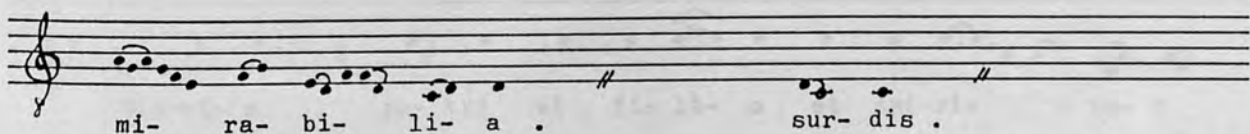
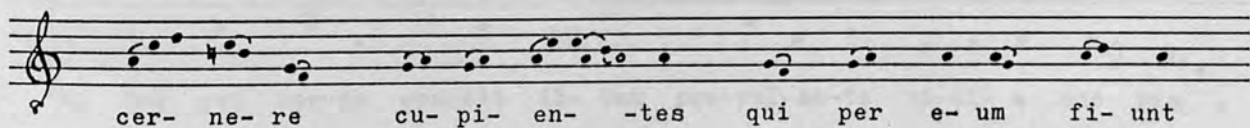
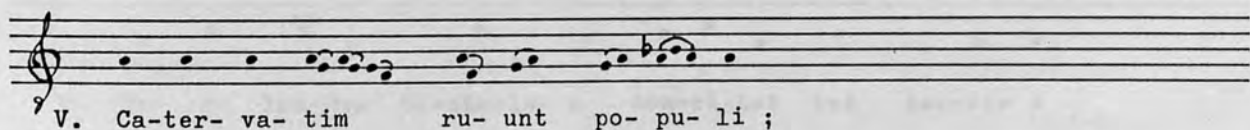
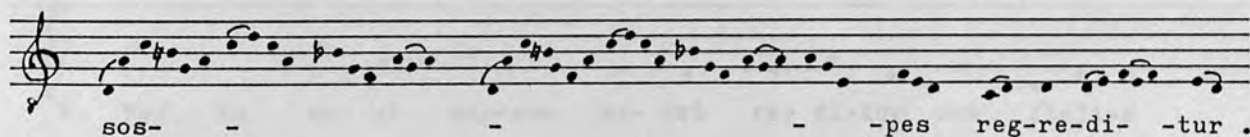
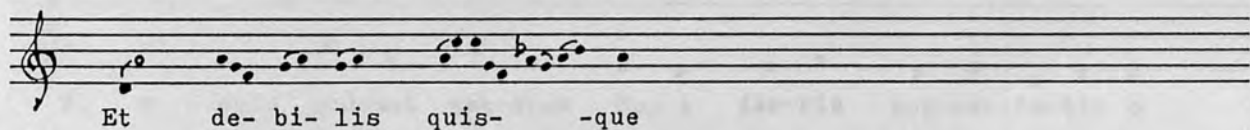
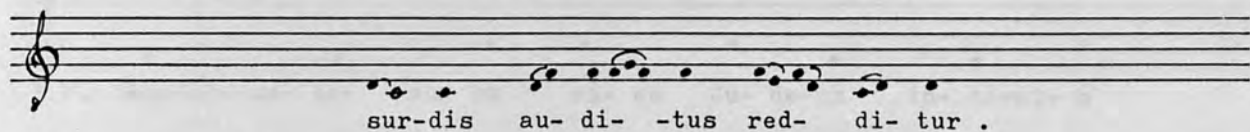
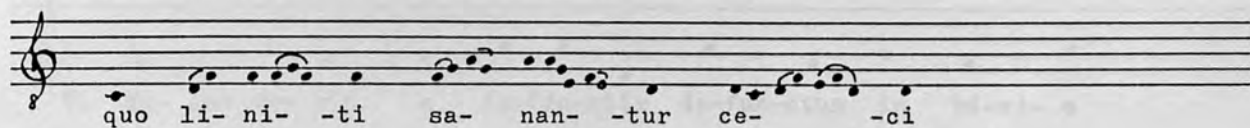
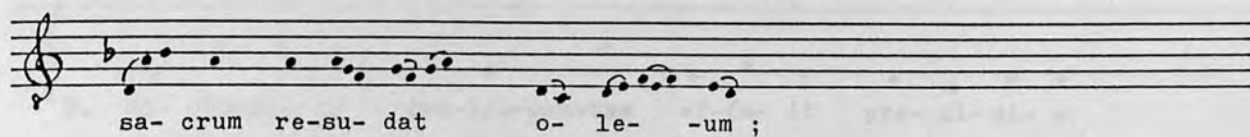
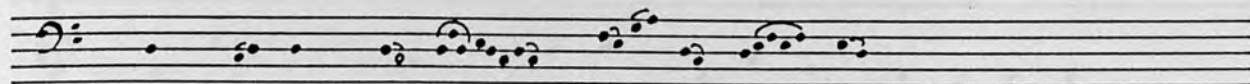
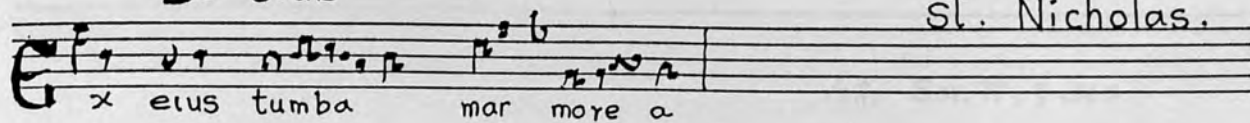
Different part of prosa in OB;eMus.

- 1) line 3; factus--natus.....born.
- 2) line 4; V. Creans diem hodie creatus est indie.  
(Creating time(day) today he has created in time)
- 3) line 5; Ysaïas--Gabriel.

A4 (P. 29)

source: Frere,  
Antiphonale Sarisburiense. IV.  
360.  
st. Nicholas.

# Ex eius tumba;



Prosa: 639.

Ant. Sar. IV. f. 360.

Sos- pi- ta- ti de- dit eg- ros o- le- i per- fu- si- o

V. Ni- cho- la- us nau- fra- gan- tum af- fu- it pre- si- di- o

V. Re- le- va- vit a de- fun- ctis de- fun- ctum in bi- vi- o

V. Bap- ti- za- tur au- ri vi- so Ju- de- us in- di- ci- o

V. O quam pro- bat san- ctum De- i far- ris aug- men- ta- ti- o

V. Vas in ma- ri mer- sum pa- tri re- di- tur cum fi- li- o

V. Er- go lau- des Ni- cho- la- o con- ci- nat hec con- ci- o

V. Nam qui cor- de pos- cit il- lum pro- pul- sa- to vi- ci- o sos- pes .

Glo- ri- a pa- tri et fi- li- o et spi- ri- - tu- i

san- cto Et de- bi- lis .



DE SANCTO NICHOLAO. (6th, Dec.)

- R; Ex eius tumba marmorea sacrum resudat oleum;  
quo liniti, sanantur ceci, surdis auditus redditur,  
et debilis quisque sospes regreditur.
- V. Catervatim ruunt populi, cernere cupientes que per  
eum fiunt mirabilia. surdis. et debilis quisque.  
(Et non dicatur ulterius, sed statim sequatur Prosa.)

Prosa; Sospitati dedit egros olei perfusio.

- V. Nicholaus naufragantum affuit presidio.  
V. Relevavit a defunctis defunctum in bivio.  
V. Baptizatur auri viso Judeus indicio.  
V. O quam probat sanctum Dei farris augmentatio.  
V. Vas in mari mersum patri redditur cum filio.  
V. Ergo laudes Nicholao concinat hec concio.  
V. Nam qui corde poscit illum propulsato vicio.  
sospes regreditur. Gloria. Et debilis.

- - - - -

- R; From his marble tomb the Holy oil sweats forth(exudes)  
smeared with which the blind are healed.  
Hearing is restored to the deaf  
And every weak men returns safe.
- V. Companies of the people crowded together to behold  
these wonders. Hearing. And every. (The latter part  
is not repeated, but the prose shall be immediately begun)

Prose; The sprinkling of oil gave the sick to health.

- V. Nicholas was present to protect the shipwrecked.  
V. He lift up from the dead a man who died at the crossroad.  
V. The Jew is baptised having seen the judgement of gold.  
V. O how the filling up of barley proves the Saint of God.  
V. The vessel sunk in the sea is restored to the father  
along with his son.  
V. Therefore this congregation sings praises to Nicholas,  
V. For he who in his heart calls upon him  
having driven away fault. returns safe.

B.1. (P.30) . B.2 (P.31) . B.3 (P.32)

# Descendit de celis [ Nat. Domini ]

OB: d4. f. 8v.

**R:** Des-cen-dit de ce - lis mis-sus ab ar-ce pa - tris,  
in-tro-i-vit per au-rem vir-gi-nis in re-gi-o - nem  
nos- -tram in-du-tus sto-la pur-pu-re-a .  
Et ex-i-vit per au-re-am por-tam lux et de-cus  
u-ni-ver-se ffa - - bri-ce. mun-di .

**Prosa:** ( 227 ) ⇒ B.1. OB: d4. f. 9.

Fe-lix Ma-ri-a mun-di re-gi-na te col-lau-dant un-i-ver-sa  
ce-lo-rum ag-mi-na stel-le mi-ran-da-que stru-ctu-ra .  
X. Jan- - quam  
spon-sus do-mi-nus pro-ce-dens de tha-la-mo su-o .  
Et ex-i .

Psa: (218) → B2.

OB: d4 . f. 9 .

Fa-mi-li-am cus-to-di xpe tu-am qui na-tus al-ma de Ma-ri-a  
 re-de-mis-ti mor-te tu-a ut cog-nos-cat te con-di-to-rem .  
 Glo- - ri-a  
 pa-tri et fi-li-o et spi-ri-tu-i san-cto .

Psa: (682) → B3.

OB: d4 . f. 9v.

Je lau-dant al-me rex tel-lus pon-tus ce-li sy-de-ra. a - - .  
 X. Qui pri-mus ad vo-ta tu-e mai-es-ta-tis con-dens Om-ni-a. a - - .  
 X. Ho-di-e na-tum an-te se-cu-la. a - - .  
 X. Ffi-li-um per vir-gin-is vis-ce-ra. a - - .  
 X. Nas-ci mun-do. a - . X. Vo-lu-is-ti. a - .  
 X. Tu-a cle-men-ci-a. a - . X. Ut pel-le res or-bis cri-mi-na  
 Ve-ni-ens lux au-re-a. Ffa-bri-ce mun-di .

NATIVITATE DOMINI.

- R; Descendit de celis, missus ab arce Patris,  
introivit per aurem virginis in regionem nostram,  
indutus stola purpurea. Et exivit per auream portam,  
lux et decus universe fabrice mundi.
- Psa; Felix Maria mundi regina te collaudant universa celorum  
agmina stelle mirandaque structura. Tanquam sponsus  
Dominus procedens de thalamo suo. Et exivit.
- Psa; Familiam custodi, Christe, tuam qui natus alma de Maria,  
redemisti morte tua, ut cognoscat te conditorem. Gloria.
- Prosa;  
Te laudant alme rex tellus pontus celi sydera.  
V. Qui primus ad vota tue maiestatis condens omnia.  
V. Hodie natum ante secula. V. Filium per virginis viscera.  
V. Nasci mundo. V. Voluisti. V. Tua clemencia.  
V. Ut pelleres orbis crimina veniens lux aurea fabrice mundi.  
- - - - -
- R; He descended from heaven, send from the bosom of the Father.  
heavenly message entered through the ear of the virgin, into  
our world clothed in a purple robe.  
And he went out through golden gate, the light and glory of  
the whole world.
- Psa; Blessed Mary queen of the world, you all the bands of heaven,  
the stars and the wondrous structure prays.  
Like a bridegroom the Lord proceeding from his chamber.  
And he went out.
- Psa; Oh Christ, protect your servant(household), whom you, born of  
loving Mary, have redeemed by your death, that may know you  
the maker of the whole world.
- Psa; Bounteous king, earth, sea, (and) stars of the heaven prays you.  
V. Who first creating all things according to the desires(wishes)  
of your majesty.
- V. Today born before the ages.  
V. The son through the womb of the virgin.  
V. To be born for the world. V. You wished. V. Through your  
kindness.
- V. In order that you might, comming us golden light of the fabric  
of the universe, driven away the crimes of world.



B4. (P. 33)

R: *Descendit de celis.* [ Nat. Domini ]

OB: e mus. 126. f. 6.

Des-cen-dit de ce-lis mis-sus ab ar-ce pa-tris,  
in-tro-i-vit per au-rem vir-gi-nis in re-gi-o-nem nos-tram  
in-du-tus sto-la pur-pu-re-a, Et ex-i-vit per  
au-re-am por-tam lux et de-cus un-i-ver-se  
ffa-bri-ce-mun-di.  
-quam spon-sus  
do-mi-nus pro-ce-dens de tha-la-mo su-o.  
Glo-ri-a pa-tri et  
fi-li-o et spi-ri-tu-i san-cto.

Prosa: (212)

CA: c38. / LBL: 2615 / O: 113 / PA: 279  
PN: 1020 / PN: 1236 / PSG: 117 /

Fa-ctu-re do-mi-nans po-tes-ta-te at-que prin-ci-pans,  
Vir-tu-te non ad-iec-ti-va sed na-ti-va et sub-stan-ti-va.

X. Con-do-lens nam-que di-va bo-ni-tas

X. Ho-mi-nem quem cre-a-ve-rat ad vi-tam

X. Fraus-de hos-tis X. In cur-ris-se

X. Mor-tis dis-cri-mi-na

X. Dic-ta-vit con-si-li-um ad-mi-ra-bi-le at-que ne-ces-sa-ri-um

Fa-bri-ce mun-di .

In Nativitas Domini (25th Dec.)

R; Descendit de caelis (the same as B1-3)

V. Tanquam.

Prosa:

Facture dominans potestate atque principans

V. Virtute non adiectiva sed nativa et substantiva.

V. Condolens namque diva bonitas.

V. Hominem quem creaverat ad vitam

V. Fraude hostis V. In currisse V. Mortis discrimina.

V. Dictavit consilium admirabile atque necessarium

fabrice mundi.

- - - - -

Prase:

Dominating by the power of creation and lording it

V. By virtue not added but native and substantive,

V. For divine goodness grieving

V. That man, whom it(the goodness) had created for life,

V. By the deceit of the enemy had incurred the perils

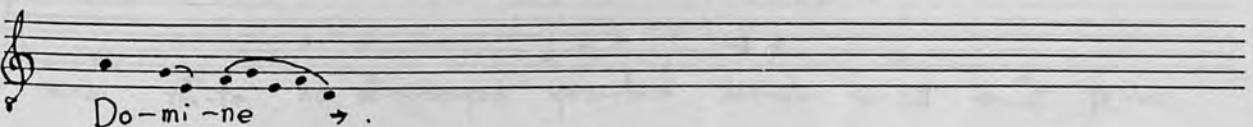
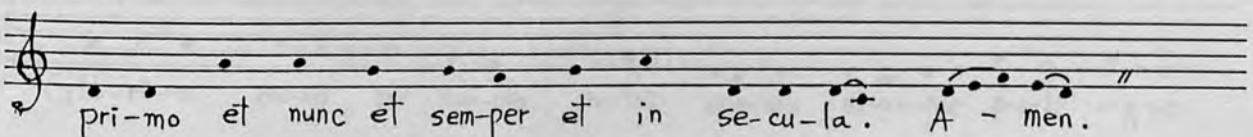
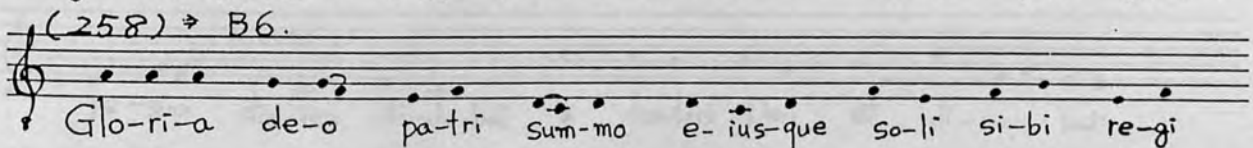
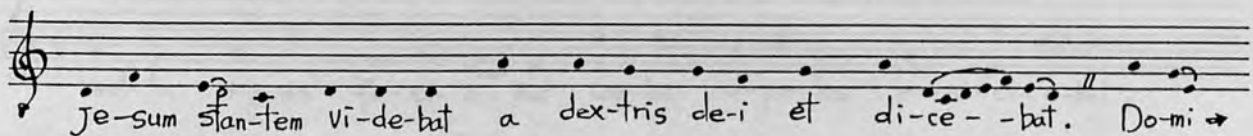
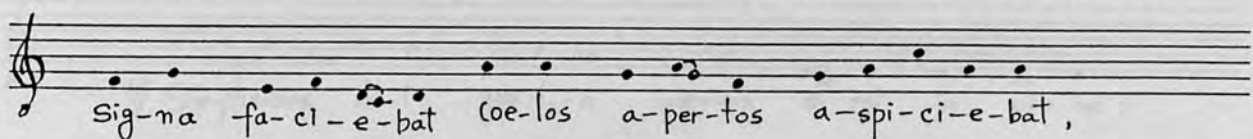
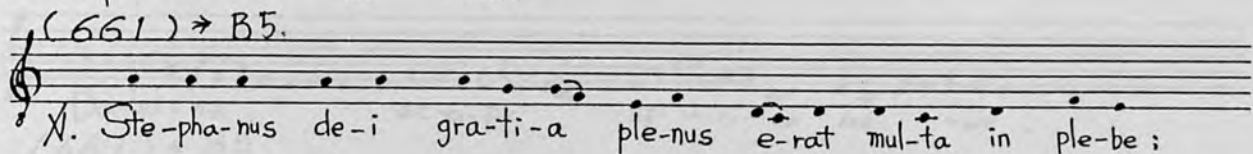
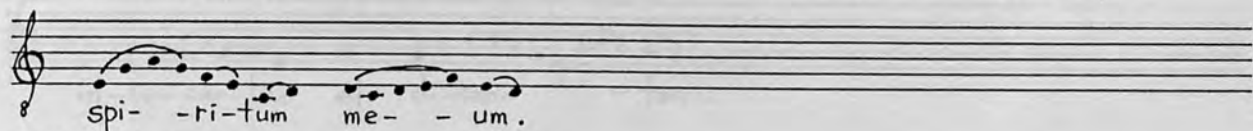
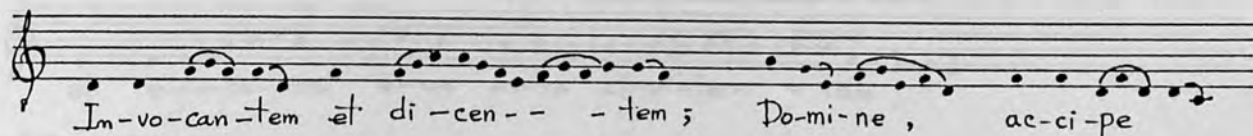
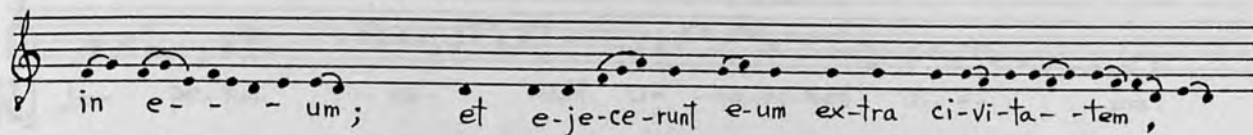
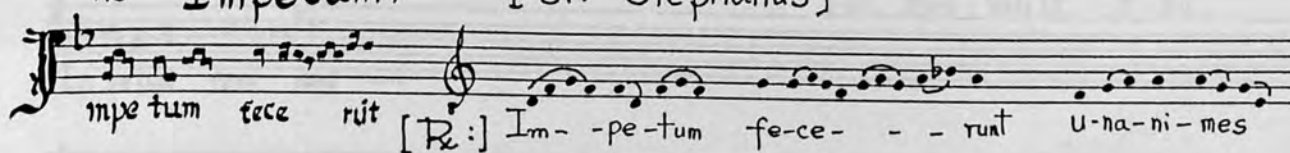
of death.

V. It dictated a counsel admirable and necessary

for the creation of the world.

R. Impetum. [st. Stephanus]

Source: AS, II, f. 57.





B 5 (P. 34) , B 7 (P. 35)

**R: Impetum. [St. Stephanus]**

Worcester; F. 160.

Pal. Mus. Vol. 12 f. 34.

*Impetum fece runt .....*

[R] Im- pe- tum fe- ce- - runt u- - na- ni- mes in- e- - um ;

et e- ju- ce- runt e- um ex- tra ci- vi- ta- - tem ,

in- vo- can- tem et di- cen- - tem :

Do- mi- ne , ac- ci- pe spi- ri- tum me- - um .

(661) → B5.

X. Ste- pha- nus, de- i gra- ti- a ple- nus e- rat in ple- be ;

mul- ta sig- na fa- ci- e- bat coe- los a- per- tos as- pi- ci- e- bat ,

Je- sum stan- tem vi- de- bat a dex- tris De- i, et di- ce- bat .

Do- mi- ne . →

(259) → B7.

Glo- ri- a de- o per cun- cta pa- tri sum- mo ei- us- que pro- li dig- ne

si- bi na- to ac ut- ri- us- que spi- ri- tu- i san- cto si- cut e- rat pri- mo

et nunc et sem- per et in se- cu- la. // Do- mi- ne .

ST. STEPHANUS.

R; Impetum fecerunt unanimes in eum;  
et ejecerunt eum extra civitatem,  
invocantem et dicentem: Domine, accipe spiritum meum.

V. Stephanus, dei gratia plenus, erat in plebe;  
multa signa faciebat, coelos apertos aspiciebat,  
Jesum stantem videbat a dextris Dei, et dicebat.  
Domine.

Gloria;

258. Gloria deo patri summo eiusque soli sibi regi] nato  
259. Gloria deo per cuncta patri summo eiusque proli digne sibi  
ac utriusque spiritui sancto sicut erat primo et nunc et semper  
et in secula. A-men. Domine.

R; And they rushed upon him with one accord,  
and cast him out of the city, calling upon God and saying,  
O Lord, receive my spirit.

V. Stephen was full of grace of God: and he did many signs among  
the people: and he saw the heavens opened, and Jesus standing  
on the right hand of God: and he said. O Lord.

Gloria;

258. Glory in the highest be to God the Father, and his only begotten  
son, and the Holy and coequal Spirit, now and for endless ages.  
A-men.

259. Glory to God through all creation, to the Father on high and  
to his worthy offspring born himself, and the omnipresent Holy  
Spirit, as it was at first and is now and forever through all  
ages. A-men.

B8. (P.36)

R. Centum quadraginta.

[Innocentes]

OB: d4, f.13v.  
A.S.II, f.170.

entum quadraginta

Centum quadraginta

qua-tuor-mi-li-a qui empti sunt de ter-ra:

hii sunt qui cum mu-li-e-ri-bus non sunt co-in-qui-na-ti,

Vir-gi-nes e-nim per-man-se-runt. I-de-o reg-nant

cum deo; et Ag-nus De-i cum il-lis.

X. Hi empti sunt ex om-ni-bus pri-mi-ti-e De-o et ag-no:

et in o-re eo-rum non est in-ven-tum men-da-ci-um.

I - deo .

Prosa. (604)

X. Se-den-tem in su-per-ne ma-jes-ta-tis ar-ce. E - - .

X. A-do-rant hu-mil-li-me pro-cla-man-tes ad te. E - - .

X. San-cte, san-cte, san-cte, sa-ba-oth rex. E - - .

X. Ple-na sunt om-ni-a glo-ri-e tu-e. E - - .

X. Cum il-lis un-de-vi-gin-ti-quin-que. E - - - .

X. At-que cum in-no-cen-tis-si-mo gre-ge. E - - - .

X. Qui si-ne ul-la sunt la-be. E - - - .

X. Di-cen-tes ex-cel-sa vo-ce. E - - - .

X. Laus ti-bi sit, Do-mi-ne, rex eter-ne glo-ri-e. I - - - de-o.

Glo-ri-a pa-tri et fi-li-o et spi-ri -tu-i san-cto.

I - - de-o .



DIE S. JOHANNIS, DE INNOCENTIVUS PROCESSIO.

R; Centum quadraginta quatuor milia qui empti sunt de terra, hii sunt qui cum mulieribus non sunt coinquinati, virgines enim permanserunt. Ideo regnant cum Deo; et Agnus Dei cum illis. (Episcopus Puerorum, si assit, incipiet hoc Responsorium.) (Tres pueri dicant V.)

V. Hi empti sunt ex omnibus primitiae Deo et Agno, et in ore eorum non est inventum mendacium. Ideo.  
(Omnes Pueri cantent simul Prosam, ut sequitur, videlicet)

Prosa; Sedentem in supernae majestatis arce. (Et Chorus respondeat cantum Prosam post unumquemque Versum sub littera E.)

V. Adorant humillime proclamantes ad te.  
V. Sancte, Sancte, Sancte, Sabaoth rex.  
V. Plena sunt omnia gloriae tuae.  
V. Cum illis undeviginti quinque.  
V. Atque cum innocentissimo grege.  
V. Qui sunt sine ulla labe.  
V. Dicentes excelsa voce,  
V. Laus tibi sit, Domine, rex aeternae gloriae. Ideo regnant.

- - - - -

R; A hundred and forty and four thousand, who were redeemed from the earth, these are they who defiled not themselves with women, for they are virgins. Therefore shall they reign with God; and the Lamb of God with them. (The reader having said the R. three shall say the V.)

V. These are redeemed from among man, the first-fruits unto God and the Lamb: in their mouth was found no guile. Therefore. (And shall sing the prose)

Prosa; Sitting in the supernal majesty. (The Choir responding the melody of Prosa after each verse with a letter E.)

V. In the deepest humility proclaiming thee.  
V. Holy, Holy, Holy, king of Sabaoth.  
V. All things are filled with thy glory.  
V. With them the hundred, forty and four thousand.  
V. And with the most innocent flock.  
V. Who are without fault. V. Saying with a loud voice.  
V. Praise be unto thee, king of eternal glory. Therefore. Glory.

B9. (P. 37)

# Beatissimus Iulianus [st. Julian]

Vendôme ME. f. 347v-348.



Be - a - ti - ssi - mus Iu - li - a - nus ce - no  
ma - nen - si - um Pon - ti - fex pri - mus  
vir - tu - tum ful - go - re cla - ris - si - mus  
an - ti - qui hos - tis su - per - bi - a tri - um - pha - ta.  
Ho - di - e fe - lix et vic - tor  
reg - na su - bi - it Sem - pi - ter - na.  
X. Im - mo - ta - lis pal - me a - dop - tus bra - vi - um  
reg - nat cum chri - sto in e - ter - num.  
Ho - di - e.  
Glo - ri - a pa - tri et fi - li - o  
et spi - ri - tu - i San - cto.

# Prosa: ( 605 )

Sem-per ti-bi rex O chris-te glo-ri-ã laus hon-or vir-tus de-cus at-que.

V. Ec-ce ho-di-e vo-ti-va per-fun-dis nos lu-ce Iu-li-a-ni lau-de.

V. Ce-u lu-ci-fer splen-di-dus noc-tis um-bras fu-gat so-le sic quo-que

Iu-li-a-nus ra-di-ãt tu-o nos-met o-vans ful-go-re.

V. In-fun-da-men-to hunc tu-e col-lo cas-ti ec-cle-si-e post pri-mos

col-lo-ca-re quos ti-bi pla-cu-it ar-chi-te-cte sum-mo.

V. Nunc i-gi-tur con-ci-nat con-cre-pans pha-lans hec mu-me-ra tue gra-ci-e.

V. Iu-li-a-ni qui mun-dum ra-di-as me-ri-tis et vi-tu-tum lam-pa-de.

V. O bo-ne, O pi-e rex vo-ta nos-tra li-bens sus-ci-pe.

V. Tu-que mag-re Iu-li-a-ne hu-ic a-de-sto fa-mi-li-e.

V. Me-ri-tis et o-pe sem-pi-ter-na.

DE SANCTO IULIANUS.

- R; Beatissimus Iulianus Cenomannensium  
pontifex primus virtutum fulgore  
clarissimus antiqui hostis superbia triumphata.  
Hodie felix et victor regna subiit sempiterna.
- V. Immortalis palme adeptus bravium  
regnat cum Christo in eternum.  
Hodie. Gloria.

Prosa;

- Semper tibi rex O Christo  
gloria laus honor virtus decus atque.
- V. Ecce hodie uotiva perfundis  
nos luce Iuliani laude.
- V. Ceu lucifer splendidus  
noctis umbras fugat sole sic  
quoque Iulianus radiat  
tuo nosmet ovans fulgore.
- V. In fundamento hunc  
tue collo casti ecclesie  
post primos collocare  
quos tibi placuit architecte summe.
- V. Nunc igitur concinat concrepans  
phalans hec munera tue gratie.
- V. Iuliani qui mundum radias  
meritis et virtutum lampade.
- V. O bone, O pie rex vota nostra libens suscipe.
- V. Tuque magne Iuliane huic adesto familie.
- V. Meritis et ope sempiterna.
- - - - -



St. Julian

- R; Most blessed Julian of Le Mans  
bishop, first in the gleam of virtues,  
Most glorious because of his triumph  
over the pride of the ancient enemy,  
Today, happy and victorious,  
he has entered the everlasting kingdom.
- V. Having obtained the prize of the immortal palm of victory,  
reigns forever with Christ.
- Today. Glory.
- Prose;
- Always to you Christ O king,  
be praise, honour, virtue and glory.
- V. Behold, today you sprinkle us with votive light  
because of Julians praiseworthy deeds.
- V. As the shining morning star  
dispels the shadows of night with its sun,  
just so also Julian brightens us,  
exulting in your brightness.
- V. You have placed him in the foundation of your church,  
after the first one, whom you were pleased to place  
as the highest architect.
- V. Now therefore this company sings,  
echoing these gifts of your grace.
- V. Of Julian, who brightens the world with his merits  
and the torch of his virtues.
- V. O good and loving king, willingly receive our prayers.
- V. And do you, great Julian, be present in the family,
- V. With your merits and everlasting help.

C1. (P38)

# R. Unus panis

( Corpus Christi )

Source; PA 135. f. 296v-297.

U- nus pa- -nis et u- -num cor- pus  
mul- ti su- -mus.  
Om- -nes qui de u- -no pa- -ne  
et de u- no ca- -li-ce par- -  
- - -ti- ci- pa- -mus .  
V. Pa- ra- sti in dul-ce-di- ne tu-a pau-pe- ri de- us .  
qui ha- bi-ta- re fa- cis u- na- ni- -mes in do- mo .  
Om- -nes .  
Glo-ri- a pa- tri et fi- li- o et  
spi- ri- -tu- i san-cto . R. U- nus pa- -nis.

# Prosa: Cibabit puro.

PA=135. f=296v-297r.

The musical score is written on seven staves, each beginning with a treble clef. The lyrics are written below the notes. The first staff contains the lyrics 'Ci- ba-bit pu- ro cor-de fēs-tum co- len-tes'. The second staff contains 'Et lau-dem de- o le- ta men-te red-den-tes'. The third staff contains 'Qui sa-nat om-nes con-ta-ctos cor-de'. The fourth staff contains 'Et la-vat e- os a su- a sor-de'. The fifth staff contains 'Qui reg- nat in ce- le- sti glo- ri- a'. The sixth staff contains 'Cum il- lo in pre-sen-ti pa-tri-a par-ti-ci- pa- -mus.'. The seventh staff contains 'Te De-um .'.

Ci- ba-bit pu- ro cor-de fēs-tum co- len-tes

Et lau-dem de- o le- ta men-te red-den-tes

Qui sa-nat om-nes con-ta-ctos cor-de

Et la-vat e- os a su- a sor-de

Qui reg- nat in ce- le- sti glo- ri- a

Cum il- lo in pre-sen-ti pa-tri-a par-ti-ci- pa- -mus.

Te De-um .

C2 (P 39)  
Source: OB 14, f. 14-17  
[ St. Thomas: Canterbury ]  
CORPUS CHRISTI

R: Unus panis et unum corpus multi sumus,  
omnes qui de uno pane et de uno calice participamus.

V. Parasti in dulcedine tua pauperi deus  
qui habitare facis unanimes in domo. Omnes.

Prosa;

Cibabit puro corde festum colentes.

V. Et laudem deo leta mente reddentes.

V. Qui sanat omnes contactos corde.

V. Et lavat eos a sua sorde.

V. Qui regnat in celesti gloria.

V. Cum illo in presenti patria participamus.

- - - - -

R; We being many, are one body and one bread;  
All we who partake of that one bread, and of that one cup.

V. Thou, O God, hast prepared of thy sweetness for the poor;  
thou that makest men to be of one mind in your house.

All. Glory. and of that.

Prose;

He will feed those who celebrate the festival with pure heart.

V. And who give prayers to God with joyful mind.

V. He who cures all men who are tainted in their heart.

V. And wishes them clean from their impurity.

V. He who reigns in heavenly glory.

V. With him in a present land (kingdom of heaven).



R. *Iacet granum.*

[ St. Thomas . Canterbury ]

Ia- - cet gra- num op-pres- sum pa- - - - -  
 -le-a, ju- -stus ce- -sus pra-vo- -rum fra- - me-a.  
 Ce- - lum do- -mo com-mu-tans lu- -  
 -te-a. V. Ca-dit cus-tos vit-is in  
 vi-ne-a, Dux in ca- -stris, cul-tor in a- re-a. Ce - - -

## Prosa. (120)

Clan-gat pas-tor in tu-ba cor-ne-a. a- - -  
 V. Ut li-be-ra sit Chri-sti vi-ne-a. a- - -  
 V. Quam as-sump-sit sub car-nis tra-be-a. a- - -  
 V. Li-be-ra-vit cru-ce pur-pu-re-a. a- - -  
 V. Ad-ver-sa-trix o-vis er-ro-ne-a. a- - -  
 V. Ffit pas-to-res ce-de San-gui-ne-a. a- - -

X. pa-vi-men-ta Chri-sti mar-mo-re-a. a — —

X. Sa-cro ma-dent cru-o-re ru-be-a. a — —

X. Mar-tir vi-te do-na-tus lau-re-a. a — —

X. Ve-lut gra-num pur-ga-tum pa-le-a. a — —

X. Im di-vi-na trans-fer-tur hor-re-a. Ce —

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto.

Ce — —

ST. THOMAS of CANTERBURY

R. Iacet granum oppressum palea, justus cesus pravorum framea.  
Celum domo commutans lutea.

V. Cadit custos vitis in vinea, dux in castris, cultor in area.  
Celum.

Prosa; Clangat pastor in tuba cornea. A----(Chorus)

V. Ut libera sit Christi vinea.

V. Quam assumpsit sub carnis trabea.

V. Liberavit cruce purpurea.

V. Adversatrix ovis erronea.

V. Ffit pastores cede sanguinea.

V. Pavimenta Christi marmorea.

V. Sacro madent cruore rubea.

V. Martir vite donatus laurea.

V. Velut granum purgatum palea.

V. In divina transfertur horrea. Celum. Gloria. Celum.

R. Lieth the grain oppressed by the chaff;  
the just man slain with the sword of the wicked:  
Exchanging for heaven his house of clay.

V. The keeper of the vine falleth in his vineyard;  
the captain in the camp; the husbandman in the barn floor.  
Exchanging. (Then is said the prose, Clangat.)

Prose; Laud sound the shepherd on the trumpet of horn.

(Let the Choir respond the chant of prose after each verse.)

V. That free may be the vineyard of Christ.

V. Which he took under the raiment of flesh.

V. He freed by the empurpled cross.

V. The hostile, erring sheep.

V. Become stained with the pastor's blood.

V. The marble pavement of Christ.

V. Reeks reddened by the sacred gore.

V. The martyr presented with the plam of life.

V. As grain cleansed from the husk.

V. Is removed to the heavenly garner. Exchanging.

(At this procession Gloria patri si not said, but is chanted with the  
prose before the alter.)

## R. O crux viride.

[ Inventio. st. Crucis ]

O crux viride O crux vi-ri-de lig-num qui-a  
 su-per te pe-pen-dit sal-va-tor Rex Is-ra-el.  
 O quam dul-ce lig-num, quam dul-ces cla-vos,  
 quam dul-ci-a fe-rens pon-de-ra, O quam pre-cio-sum  
 lig-num, quam pre-cio-sa gem-ma. Que Chris-tum me-ru-it  
 sus-ti-ne- - re. Al-le- - - luy - a.  
 V. Cus-to- - di, Do-mi-ne, gre-gem tu-um, quem re-de-mis-ti  
 per lig-num san-cte Cru-cis. Que Christum.

## Prosa. (140)

Cruz fi-de-lis ter-ras cae-lis mi-ro ne-ctens foe-de-re,  
 V. Nos in lau-de tu-a gau-de de-vo-tos in-ce-de-re.  
 V. Cruz est thro-nus in quo bo-nus pas-tor ov-es re-di-mit.



X. Crux fe-cun-dat, crux e-mun-dat, crux hos-tem in-fe-ri-mit.

X. A-ra cru-cis, lam-pas lu-cis ve-ra sal-us ho-mi-num.

X. No-bis pro-num fac pa-tro-num quem tu-lis-ti Do-mi-num.

X. Sal-ve lig-num vi-te dig-num fer-re mun-di pre-ci-um.

X. Con-fer is-ti pre-bi chris-ti cru-cis be-ne-fi-ci-um. // Que christum.

Glo-ri- - a pa-tri et fi-li-o et spi-ri--tu-i

San - cto .

Antiphonale Sarisburiense IV,  
f. 423

IN INVENTIONE SANCTE CRUCIS. ( 3rd, May.)

R; O crux, viride lignum, quia super te pependit Salvator rex  
Israel. O quam dulce lignum, quam dulces clavos, quam dulcia  
ferens pondera. O quam preciosum lignum, quam preciosa gemma.  
Que Christum meruit sustinere. Alleluia.

V. Custodi, Domine, gregem tuum, quem redemisti per lignum  
sancte crucis. Que Christum.

Prosa;

Crux fidelis terras caelis miro nectens foedere,

V. Nos in laude tua gaude devotos incedere.

V. Crux est thronus in quo bonus pastor oves redimit.

V. Crux fecundat, crux emundat, crux hostem interimit.

V. Ara crucis, lampas lucis, vera salus hominum.

V. Nobis primum fac patronum quem tulisti Dominum.

V. Salve lignum vitae dignum ferre mundi precium.

V. Confer isti plebi Christi crucis beneficium.

- - - - -

R; O cross, fruitful wood: for on thee hung the Saviour, the  
king of Israel. O how sweet the wood, how sweet the nails,  
how sweet the weight they bear. O how precious the wood,  
how precious the gem. Which was worthy to support Christ.  
Alleluia.

V. Keep, O Lord, thy flock, which thou hast redeemed by the  
wood of the holy cross. Which was worthy.

Prosa;

O faithful cross, binding earth to heaven in wonderful concord.

V. Rejoice that we advance devoutly in your praise.

V. The cross is the throne on which the good shepherd  
redeems his sheep.

V. The cross makes faithful, the cross purifies,  
the cross destroys the enemy.

V. O altar of cross, lamp of light, true salvation of men.

V. Make the Lord, whom you bore, a kindly patron to us.

V. Hail O wood of life, worthy to bear the ransom of the world.

V. Bestow on this people the blessing of the cross of Christ.

C4 / C5. (P. 41)

Worcester Facs : F 160  
Pal. Mus. Vol. 12 f. 129.

R. Dum transisset.

[ Pascha ]

**Dum tran-sisset** Dum tran-si-sset sa-ba--tum Ma-ri--a  
Mag-da-le--ne et Mari-a ja-co-bi et sa-lo-me  
e-me--runt a-ro-ma--ta ut ve-ni-en--tes un-ge-rent  
Ihe-sum, al-le-lu-ia al-le--lu-i-a,  
(186) ⇒ C4.  
X. Et val--de de-vo-to pro-pe-ran-tes mu-li-e-res ma--ne u-na  
sab-ba-to-rum ve-ni-unt ad mo-nu-men-tum un-guen-to op-ti-mo un-ge-re  
in se-pul-cro op-tant chris-tum or--to iam a-de-rant quem que-re-bant non  
vi-de-bant ful-gen-te so--re Al-le-lu-ia.  
(271) ⇒ C5.  
Glo-ri--a sit de-o qui Om-ni-a gu-ber-nat se-cu-la nec--non et  
al-mo fi-li-o qui fu-e-rat in se-pul-cro at-que re-sur-gens victor de  
fu-ne-re mu-li-e-ri-bus pa--lam ap-pa-ru-it se-se quo-que glo-ri-fi-cans  
cum spi-ri-tu san-cto. // Dum tran-

PASCHA

R; Dum transisset sabbatum,  
Maria Magdalene et Maria Iacobi et Salome emerunt aromata,  
ut venientes ungerent Ihesum, Alleluia Alleluia.

V. Et valde devote properrantes mulieres mane una sabbatorum,  
veniunt ad monumentum unguento optimo ungere insepulcro  
optant Christum orto iam aderant quem querebant non  
videbant fulgente sole. Alleluia.

Gloria;

Gloria sit deo Qui omnia gubernat secula necnon et almo  
filio qui fuerat in sepulcro atque resurgens victor de  
funere mulieribus palem apparuit sese quoque glorificans  
cum spiritu sancto. Dum tran.

- - - - -

R; When the sabbath was past,  
Mary Magdalene and Mary the mother of James and Salome,  
had bought sweet spices, that they might come and anoint  
Jesus, Alleluia Alleluia.

V. And very early in the morning the women hurrying piously  
the first day of the week, they came unto the sepulchre  
they sought Christ in the tomb, to anoint him with choice  
ointments at the rising of the sun they were there--they  
saw not him who they sought. alleluia.

Gloria;

Glory be to God who rules over all ages, likewise to the  
blessed son who was in the tomb and rising victorious from  
the grave appeared to the women, also bringing glory to  
himself, with the Holy Spirit.



C6. / C7. ( P.42 )

# Te laudant.

[Nat. Domini]

Worcester Facs. 160

Pal. Mus. Vol: 12 f. 28-29.

Te laudant angeli

Re. Te lau-dant an-ge-li ,

San-cta De-i Ge-ni- - trix , quae vi-rum non cog-no-vis-ti

et Do--mi-num in tu-o ut-e--ro ba-ju--las--ti ;

Con-cep--sti per au--rem Do--mi-num nos-trum ,

ut be-ne-di-cta di-ca--ris in-ter om-nes

mu-li--e--res .

(361) ⇒ C6.

X. Ip-sum un-i-cum de-i pa-tris fi-li-um , per san-ctum spi-ri-tum ex-te in-car-ne-tum ho-mi-num ,

pro sa-lu-te sic hu-mi-li-a-tum fa-ctum per-vu-lum ge-nu-is-ti

et in pre-se-pi po-su-is-ti quem a-do-rat om-nis mi-li-ci-a ce-li-ca ,

tre-mit po-tes-tas e-the-re-a col-lan-dant ag-mi-na su-pe-ra et om-nis

mul-ti--tu-do an-ge--lo--rum . Ut be-ne-di-cta . ⇒

( 255 ) ⇒ C7.

Glo-ri-a . cla-ri-tas . de-cus . ho-nor . Vir-tus . im-pe-ri-um . po-tes-tas .  
laus . iu-bi-la-ti-o . mai-es-tas . dig-ni-tas . mag-ni-fi-cen-ti-a . per cun-cta  
se-cu-la sit e-ter-no pa-tri et fi-li-o co-e-ter-no  
pro no-bis ex vir-gi-ne ge-ni-to et pa-ra-cli-to ut-ris-que co-e-vo  
tu-o de-o et u-no vi-vo et ve-ro sum-mo et  
per- - hen-ni-ter san- - cto . ut be-ne-di-cte

NATIVITATE DOMINI

R; Te laudant angeli, Sancta Dei Gennitrix,  
quae virum non cognovisti et Dominum in tuo utero bajulasti;  
concepsti per aurem Dominum nostrum,  
ut benedicta dicaris inter omnes mulieres.

V. Ipsium unicum dei patris filium, per sanctum spiritum exte  
incarnatum hominum, pro salute sic humiliatum factum  
pervulum genuisti et in presepi posuisti quem adorat omnis  
milicia celica, tremit potestas etherea collaudant agmina  
supera et omnis multitudo angelorum. Ut benedicta.

Gloria;

Gloria, claritas, decus, honor, virtus, imperium, potestas,  
laus, iubilatio, maiestas, dignitas, magnificentia, per cuncta  
secula sit eterno patri et filio coeterno pro nobis ex virgine  
genito et paraclito utrisque coevo tuo deo et uno vivo et vero  
summo et perhenniter sancto. Ut benedicta.

- - - - -

R; All the holy angels commend thee, mother of Christ,  
who knew not a man, and in thy bosom didst receive thy Lord.  
That thou mightest be called blessed among women.

V. Even him the only son of God the Father, born as a man of thee  
through the Holy spirit, thus made low for (our) salvation,  
a baby THOU HAST BROUGHT FORTH AND HAST LAID HIM IN THE MANGER  
HIM WHOM all the host of heaven WORSHIP, the ethereal power  
trembles, the heavenly armes join in praise and all THE MULTI-  
TUDE OF ANGELS.

Gloria;

GLORY, brightness, worth, honour, virture, dominion, power,  
praise, rejoicing, majesty, dignity, splendour, through all  
ages be TO THE eternal FATHER, AND SON, with him eternally,  
born for us of a virgin, comorter in all things coeval, to  
thee, one God, living and true, most high, and ever HOLY.

C 8. ( P. 43 )

# R: Regnas Augustine

Source : Ccc 312 , f. 294-295.

St. Augustine.

R. Reg nas au gusti ne augusti.

Reg- nas Au- gus-ti- ne Au-gus-tis se- cu- li

sul- li- mi- or qui au- xi- -sti rem Chri-sti pu- -bli-

-cam et Ro- ma- ne ec- cle- si- e ad- ie- cis-ti Bri-

-ttan- ni- am me- li- us quam Ce-sar Au- gus-tus A- lex-an-

- dri- am . Te re- ges et prin- ci- pes

et se- na- tus An- glo-rum et tur-ba gen- ti- um

co- mi- tan- -tur in- ce- - - lum .

Al- -le- lu- -ia al- -le- lu- -ia .

V. Te an- ge- li et arch- an- -ge- li tri-um- phan-tem

de- du- cunt thro-ni et do-mi-na- ti- o- -nes ex- ci- pi-unt

te co- ro- nat rex re- gum . Te re- ges .



Glo-ri-a pa-tri et fi-li-o et  
 spi-ri-tu-i san-cto .  
 Reg- - nas Au- gus- ti- -ne In-ce ..... lum.

### Prosa:

In ae- thrae con-tem- nen-tes reg-na ter- re.  
 V. Et san-cti se- na- to- res ec- cle- si- ae.  
 V. Et ple- bes de- vo- te si- cut flo-res et stel- le.  
 V. Te pre- co- nem vi- tae sub- se- cun-tur a- mo- re.  
 V. San-cte te co- len-tes fes- ti- va iö-cun- di- ta- te .  
 V. Trans-fer tu- os ad te di- ui- na be-nig-ni- ta- te .

\*); The notes of 'sancto' should be CD-D .

## St. AUGUSTINUS of CANTERBURY.

R; Regnas Augustine Augustis seculi sullimior,  
 qui auxisti rem Christi publicam et Romane ecclesie  
 adiecisti Brittanniam melius quam Cesar Augustus Alexandriam.  
 Te reges et principes et senatus Anglorum et turba gentium  
 comitantur in celum. Alleluia alleluia .

V. Te angeli et archangeli triumphantem deducunt throni et  
 dominationes excipiunt, te coronat rex regum. Te reges.

## Prosa;

In aethrae contemnentes regna terre .

V. Et sancti senatores ecclesiae .

V. Et plebes devote sicut flores et stelle.

V. Te preconem vitae subsecuntur amore.

V. Sancte te colentes festiva iocunditate .

V. Transfer tuos ad te divina benignitate.

- - - - -

R; You reign Augustine more sublime than the King(Augustis) of  
 the world. You who increased the republic of Christ and to  
 the Roman Church added Britain, better than Caesar Augustus  
 (who added) Alexandria .  
 You the Kings and princes and the senate of the Angles and  
 the crowed of peoples accompany into heaven. Alleluia alleluia.  
 V. You the angels and archangels lead in triumph to the throne,  
 and dominations receive (you).  
 You the King of Kings crowns.

## Prose;

In heaven despising the kingdoms of earth.

V. Both the Holy senators of the Church.

V. And the devoted peoples like flowers and stars.

V. Follow you, the herald of life, through love.

V. In a holy way worshipping you in festive sweetness.

V. Transfer your people to you by divine kindness.

## R. Magni patris.

[ St. Patricius ]

Mag ni pa tris sunt mi ran da. [R] Mag - ni pa - tris sunt mi - ran - da  
me - ri - ta pa - tri - ci - i cu - i do - mi - mus os - ten - dit lo - cum  
pur - ga - to - ri - i. Quo vi - ven - tes se ex - pur - gent.  
De - lin - quen - tes fi - li - i. N. Do - mo pur - ga nos pa - tri - ci tu - i ad - iu - to - ri - i  
di - tu - ens pre - ce fe - li - ci quod ha - be - mus vi - ci - i. Quo.

## Prosa: ( 411 )

Men - te mun - da le - ta - bun - da plau - dat pre - sens con - ci - o.  
N. Pa - trem tan - tum un - um san - ctum lau - dans cum tri - pu - di - o.  
N. Ffons e - ma - mat ce - cum sa - mat ip - si - us o - ra - ti - o.  
N. Et al - ta - re fert trans ma - re le - pro - sum in flu - vi - o.  
N. Plebs per - ver - sa est con - ver - sa er - ro - ris ab mi - ni - o.

X. Chri-sti ce-dit et o-be-dit per hunc e-van-ge-li-o .

X. Er-go to-tis san-cto vo-tis ca-na-mus pa-tri-ci-o .

X. ut nos mun-det et im-mun-det pec-cum pur-ga-to-ri-o . Quo .

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto .

Del. \*



St. PATRICK. (17th, Mar.)

R. Magni patris sunt miranda merita patricii  
cui Dominus ostendit locum purgatorii.  
Quo viventes se expurgent delinquentes filii.

V. Dono purga nos patrici tui adiutorii  
diluens prece felici quod habemus vicii. Quo.

Prosa; Mente munda letabunda plaudent presens concio.

V. Patrem tantum unum sanctum laudans cum tripudio.

V. Fons emanat cecum sanat ipsius oratio.

V. Et altare fert trans mare leprosum in fluvio.

V. Plebs perversa est conversa erroris ab initio.

V. Christi cedit et obedit per hunc evangelio.

V. Ergo totis sancto votis canamus patricio.

V. Ut nos mundet et immundet precum purgatorio.

Quo . Gloria patri. Del.

- - - - -

R. Marvellous are the services of the great father Patrick,  
to whom/ the Lord shows the place of purgatory in which  
the living purge themselves,/ the son who are sinful.

V. Purge(purify) us, Patrick, by the gift of your help,  
washing away with your blessed prayer that which we have of vice.

Prosa; Let the present gathering, rejoicing, applaud with pure soul,

V. Praising the mighty father, one and holy in triumph.

V. The fountain flows out, his prayer heals the blind;

V. And the altar carries the leprous man across the sea in  
the river.

V. The misguided people has been turned from the scarlet of error.

V. It gives way through the man and obeys the gospel of Christ.

V. Therefore, with all our prayers let us sing to St. Patrick,

V. That he may purify and clean us in the purgatory of his  
prayers.

## R. In Medio ecclesie.

[St. Iohannes. Apost. et Evangel].

In me di o ec cle sie [R.] In me - di - o ec - cle - si - e  
a - - pe - ru - it os e - - jus .  
Et im - ple - vit e - - um Do - mi - - nus spi - ri - tu sa - pi - en - ti - e  
et in - tel - - le - - ctus .  
Mi - - sit Do - mi - nus ma - num su - am, et te - ti - - git os  
me - um . Et im - ple - vit.

## Prosa. (420)

Nas - ci - tur ex pa - tre ze - be - de - o : ma - tre Ma - ri - a. a - - -  
Et vo - lat an - te a - li - os : in Do - mi - ni the - o - lo - gi - a. a - - -  
No - mi - ne re - que De - i gra - ti - a. a - - -  
A - si - a - na vi - cit gym - na - si - a. a - - -  
Vas pre - na - le. a - . Jus le - ta - re. a - - .

X. Path-mos ex-i-li-a. a - - .

X. Vo-ca-tur Chri-sti pre-sen-ti-a se-nex ad con-vi-vi-ã. Et im-ple-vit

Glo- - ri-a pa-tri et fi-li-o et spi-ri - tu-i

san- - cto. Et im-ple-vit .

## ST. IOHANNES APOST. ET EVANGEL.

R; In medio ecclesiae aperuit os ejus,  
et implevit eum Dominus spiritu sapientiae et intellectus.  
(Tres Sacerdotes dicant)

V. Misit Dominus manum suam, et tetigit os meum.  
Et implevit. (Et omnes Sacerdotes simul dicant Prosam.)

Prosa;

Nascitur ex patre Zebedeo: Mater Maria. (Chorus ad unum-  
quemque Versum respondeat A, cum cantu Versus proedicti.)

V. Et volat ante alios: in Domini theologia.

V. Nomine reque Dei gratia.

V. Asiana vicit gymnasia.

V. Vas poenale.

V. Jus letale.

V. Pathmos exilia.

V. Vocatur Christi praesentia senex ad convivia.

Et implevit. (Non dicatur Gloria Patri sed hanc Prosam.)

- - - - -

R; In the midst of the church hath he opened his mouth,  
and the Lord hath filled him with the spirit of wisdom  
and understanding.

(Three priests shall sing)

V. The Lord hath put forth his hand, and hath touched my mouth.  
And the Lord.

(The whole priests together shall sing the prose.)

Prosa;

Born of his father Zebedee, and his mother Mary.

(The Chior respond after each verse with a letter A.)

V. He ascends aloft above all other in discourse of the Godhead  
of the Lord.

V. And in the grace of God, not in name alone.

V. He conquered the Asian school.

V. Vessel of punishment

V. Fatal justice.

V. Exiled to Patmos.

V. He was called to Christ's presence, an old man to the feast.

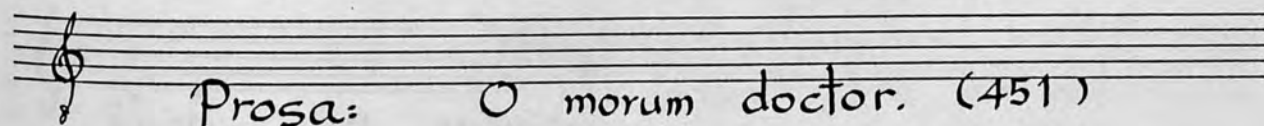
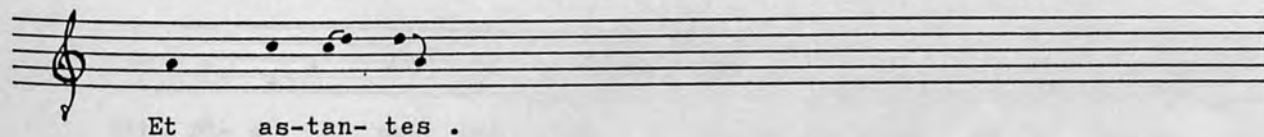
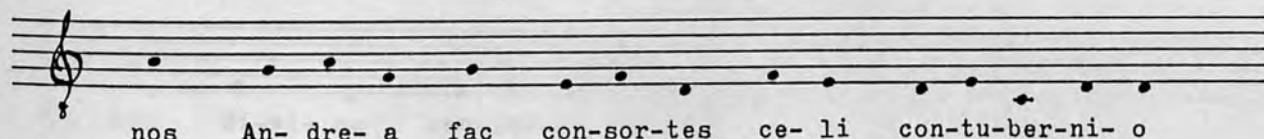
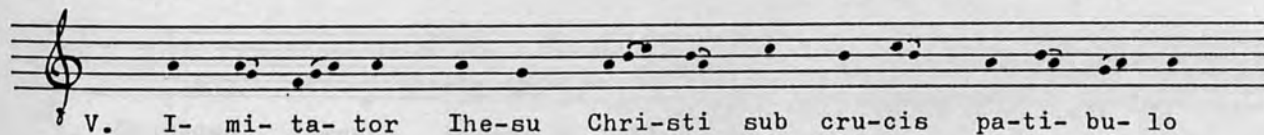
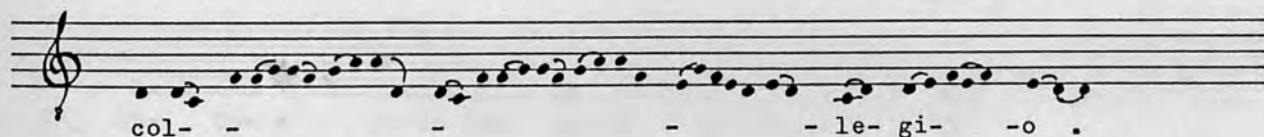
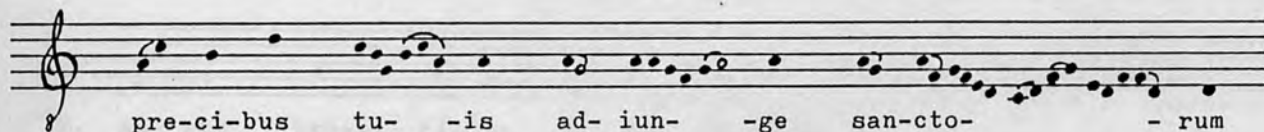
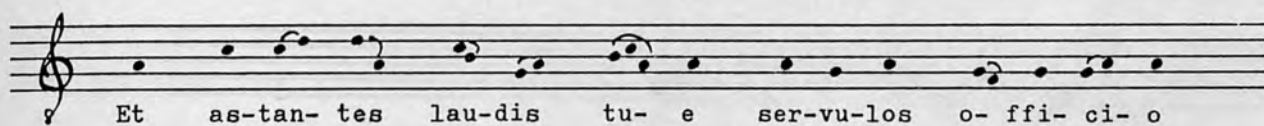
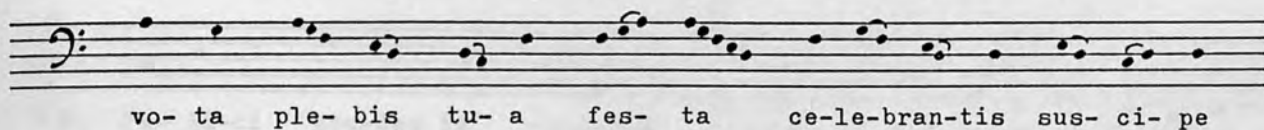
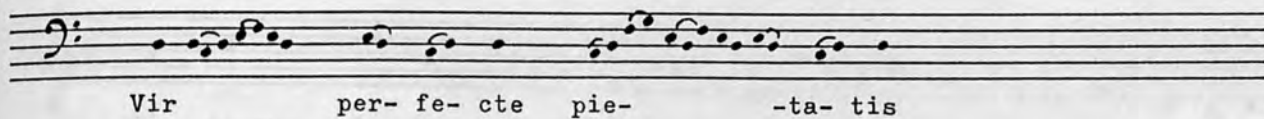
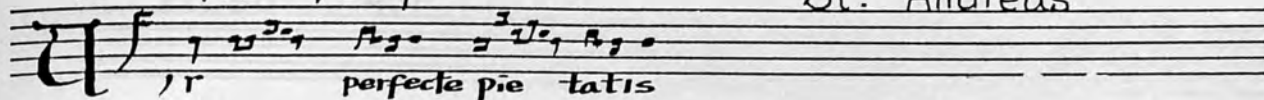
And the Lord.

(Gloria is not said but this prose.)

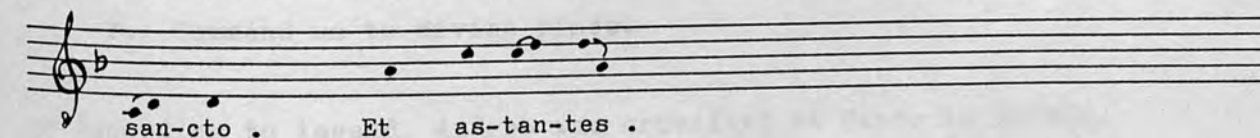
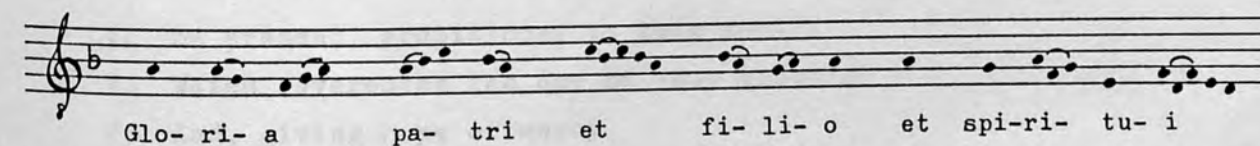
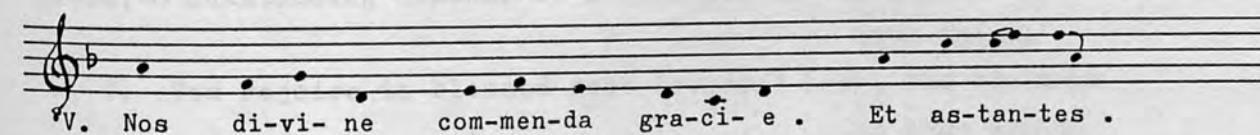
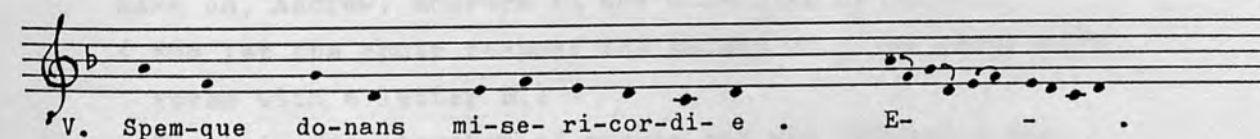
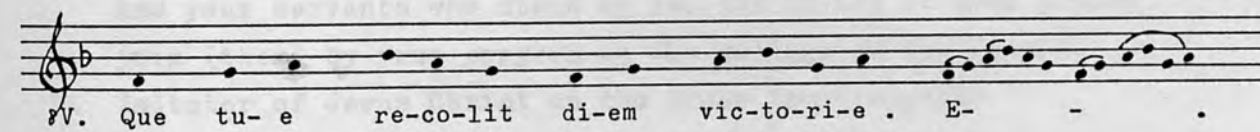
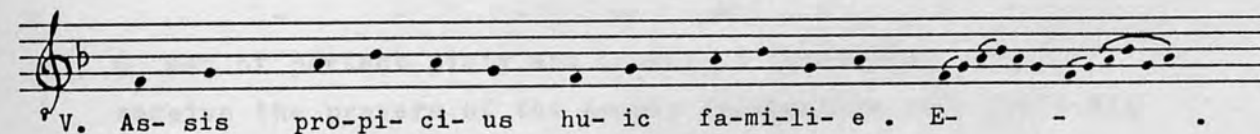
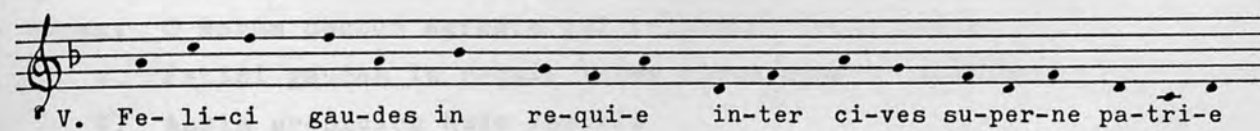


R: Vir perfectae.

St. Andreas



Prosa: 451.



St. ANDREW APOSTLE. ( 30th, Nov.)

R. Vir perfectae pietatis et dux innocencie  
vota plebis tua festa celebrantis suscipe  
Et astantes laudis tue servulos officio  
precibus tuis adiunge sanctorum collegio.

V. Imitator Ihesu Christi sub crucis patibulo  
nos Andrea fac consortes celi contubernio .

Et astantes. ( Et Chorus respondeat cantum Prosam post  
unumquemque Versum sub littera E. )

Prosa; O morum doctor egregie qui triumphas Egeam hodie.

V. Felici gaudes in requie inter cives superne patrie

V. Assis propicius huic familie

V. Que tue recolit diem victorie

V. Spemque donans misericordie

V. Nos divine commenda gracie. Et astantes.

- - - - -

R. O man of perfect piety and leader of innocence:  
receive the prayers of the people celebrating your festival;  
And your servants who stand by for the office of your praise  
join (them) by your prayers to the college of the Saints.

V. Imitator of Jesus Christ on the cross (participant)  
make us, Andrew, sharers in the community of heaven.

( And let the choir respond the melody of prosa after each  
verse with a letter E.)

Prose; O outstanding teacher of morals you who triumph today  
over Egeas.\*

V. You rejoice in blessed rest (repose) among the citizens  
of home above.

V. Be present, propitious, to this family

V. Which reverences the day of your victory;

V. And, giving hope of mercy,

V. Commend us to divine grace.

\* According to legend, Andrew was crucified at Paras in Achaia,  
where Aegeas was pro-consul.

R. **Beatus Nicholas.** [St. Nicholas] Frere. Antiphonale Sarisburiense IV,  
f. 358

Beatus nichola us iam triumpho R: Be-a-tus ni-cho-la-us

iam tri-um-pho po-ti-tus, no-vit su-is fa-mu-lis

prae-be-re ce-le-s-ti-a com-mo-da qui to-to

cor-de pos-cunt e-jus lar-gi-ci-o-nem.

Il-li ni-mi-rum tu-ta nos de-vo-ti-o-ne,

o-por-tet com-mi-te-re,

Ut a-pud Chris-tum e-jus pa-tro-ci-ni-is ad-iu-ve-

-mur sem-per. // Il-li

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto.

Il-li. **Prosa. (1453)**

O-por-tet de-vo-ta men-te sin-ce-ri-ter. // pec-ca-to-res chris-ti-a-nos te-na-ci-ter.

pre-su-li tan-to com-mi-te-re. Il-li. Glo-ri-a.



IN FESTO SANCTI NICHOLAI, EPISCOPI. (VI.Dec.)

(On the feast of St.Nicholas Bishop.)

Ad Vesperas.

R; Beatus Nicholaus, jam triumpho potitus, novit suis famulis  
praebere caelestia commoda, qui toto corde poscunt ejus  
largitionem. Illi nimirum tota nos devotione oportet  
committere.

V. Ut apud Christum eius patrociniis adjuvemur semper.

(Chorus) Illi nimirum tota nos devotione. (Non dicatur  
ulterius: sed statim Clerici incipiant Prosam hoc modo)

Prosa;

Oportet devota mente sinceriter.

V. Peccatores Christianos tenaciter.

V. Praesuli tanto committere. Illi. Gloria.

- - - - -

R; Blessed Nicholas, having now won the triumph,  
knows he is to give heavenly blessings to his servants,  
who with all their heart ask for his gift.  
Surely we must commit our service to him with all devotion.  
V. That we may always be helped by his intercession with Christ.  
Surely.

Prose; It behoves sincerely with devout mind.

V. Christian sinners firmly.

V. To commit(themselves) to so great a bishop.

Surely. Glory.

## O martyr invincibilis

OB: Digby : 109 . f. 46-47.  
( 91-93 )

[R:] O mar-tyr in-vin-ci-  
-bi-lis O Ead-mun-de tes-tis  
in-do ma-bi-lis hic te di-es ter-ris  
ex-e-mit et cum tri-um-pho in ce-  
-les-tis cu-ri-e se-na-tu re-con-di-dit  
in-ter-ce-de pro no-bis  
in-ce-lis qui post-te sus-pi-ra-  
-mus in ter-ris .  
V. Col-lu-cens an-te thro-num de-i sto-la  
in-sig-ni O-ra-mus pa-ter pi-e . "  
In-ter-ce-de . "

Glo-ri-a pa-tri et fi-li-o et  
 Spi-ri-tu-i San-cto.  
 Re. O Mar-týr . "

prosa: (674)

Sus-pi-rat a-ni-ma nos-tra ma-lis aff-li-cta. a - - .  
 X. Lu-gens que peracta crimina plangit delicta. " a - - .  
 X. O Eadmundi rex martýr O spes nos-tra. a - - .  
 X. Sus-ci-pe fa-mu-lo-rum li-bens vo-ta. a - - .  
 X. Da no-bis in ce-lis gau-dia. a - - .  
 X. Qui ti-bi longa sus-pi-ri-a da-mus in ter-ris.

C 15, C P 503.  
Sancte dei precioso  
St. Stephen.  
St. EDMUND the king of East Angle.

- R; O martyr invincibilis,  
O Eadmunde testis indomabilis .  
Hic te dies terris exemit et cum triumpho  
in celestis curie senatu recondidit.  
Intercede pro nobis in celis qui post te suspiramus in terris.  
V. Collucens ante thronum dei stola insigni oramus pater pie.  
Intercede.

Prosa;

Suspirat anima nostra malis afflicta.

- V. Lugens que peracta crimina plangit delicta .  
V. O Eadmundi rex martyr O spes nostra.  
V. Suscipe famulorum livens vota.  
V. Da nobis in celis gaudia.  
V. Qui tibi longa suspiria damus in terris.

- - - - -

- R; O invincible martyr Edmund, unconquerable witness.  
This day has taken you away from earth and with triumph  
has installed you in the senate of the heavenly court.  
Intercede in heaven for us who sigh after you on earth.  
V. Shining before the throne of God with magnificent stole  
(garment) We pray, loving Father.

Prose;

Our soul, afflicted by misfortunes, sighs.

- V. And grieving laments its past crimes committed.  
V. O Eadmund, king and martyr, our hope.  
V. Gladly receive the prayers of your servants.  
V. Grant to us joys in heaven.  
V. Who give to you long sighs on earth.  
we pray.



Source:  
Antiphonale Sarisburiense II,  
f. 60.

## Sancte dei precioso

st. Stephen.

[S] an-cte dei precio fe

San-cte de- - i pre-ci- o- -se

pro- tho-mar-tyr Ste- pha- -ne ,

qui vir- tu- -te cha-ri- ta- -tis

cir-cum- ful- tus un- di- -que ;

Do- mi- num pro in- i- mi- co ex- o- ra-sti po- pu- lo.

Fun- de pre- -ces pro de- vo- to

ti- bi nunc col- - - - -le-

-gi- -o .

V. Ut tu-o pro-pi-ci- a- tus in- ter-ven-tu Do-mi- nus

nos pur-ga- tos a pec- ca-tis jun-gat ce- li ci- vi-

-bus .

# prosa C 686)

Ant. Sar. II, f. 60.  
OB: d4. f. 11 - 11v.

Te mun-di cli-ma-ta pro-tho-mar-tyr lau-dant om-ni-a .

A- - - .

V. Qui pri-mus ad mar-ti-ri-i glo-ri-o-sa cur-rens bra-vi-a .

A- - - .

V. Ho-di-e sa-cra ple-nus gra-ti-a . A- - .

V. Do-mi-ni se-que-ris ves-ti-gi-a . A- - .

V. Quem vi-de-re . A- . V. Me-ru-is-ti . A- .

V. pa-tris in glo-ri-a . A- - .

V. Ut pel-le-res la-pi-dan-tum cri-mi-na sup-pli-cans de ve-ni-a .

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i

san-cto . Fun-de .

ST. STEPHANUS.

R; Sancte Dei preciose prothomartyr Stephane.  
Qui virtute charitatis circumfultus undique.  
Dominum pro inimico exorasti populo.  
Funde preces pro devoto tibi nunc collegio.  
(Tres Dyaconi dicant versum)

V. Ut tuo propiciatus interventu Dominus.  
Nos purgatos a peccatis jungat caeli civibus.  
Funde.

Prosa;

Te mundi climata Prothomartyr laudant omnia.

V. Qui primus ad martirii gloriosa currens bravia.  
V. Hodie sacra plenus gratia.  
V. Domini sequeris vestigia.  
V. Quem videre. V. Meruisti.  
V. Patris in gloria.  
V. Ut pelleres lapidantum crimina supplicans de venia.  
Funde. Gloria. Funde.

- - - - -

R; Stephen, holy and precious protomartyr,  
Who by virtue of thine abounding charity  
Didst pray to the Lord for the people thy foes,  
Pour out prayers for this gathering, devoted to thee.  
(Three Deacons shall sing the verse)  
V. That the Lord, appeased by thy intercession,  
May join us, purified from sin, to the citizen of heaven.

Prosa;

All regions of the world commend thee, the prothomartyr.

V. Who first attained to the glories of martyrdom.  
V. Today does the grace of God appear in thee.  
V. As thou followest the footsteps of thy Lord.  
V. To the sight of whom. V. Thou didst attain.  
V. In the glory of the Father.  
V. That thou mightest intercede for thy murderers in the midst  
of those showers of stones.

## R. Gaude Maria.

[ B. M. V. ]

Norwich Bridewell Museum. 158.926.49(4)

f = 14.

Gau-de, gau-de, gau-de, Ma-ri-a vir-go

cun-ctas he-re-ses so-la in-te-re-mis-ti

que ga-bri-e-lis arch-an-ge-li dic-tis cre-di-dis-ti .

Dum vir-go de-um et ho-mi-nem ge-nu-is-ti .

Et post par-tum vir-go in-vi-o-la-ta per-man-sis-ti .

V. Ga-bri-e-lem arch-an-ge-lum sci-mus di-vi-ni-tus

te es-se af-fa-tum u-te-rum tu-um de

spi-ri-tu san-cto cre-di-mus im-preg-na-tum

e-ru-bes-cat in de-us in-fe-lix qui di-cit Chris-tum

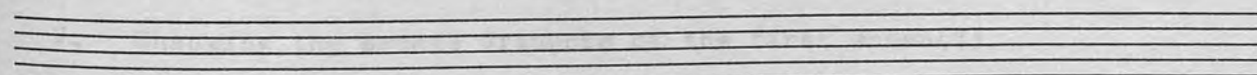
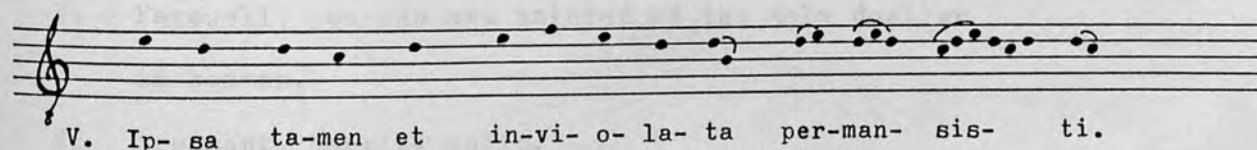
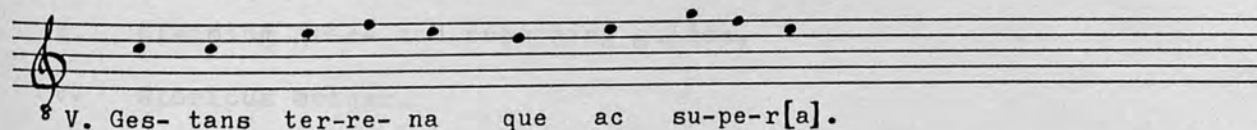
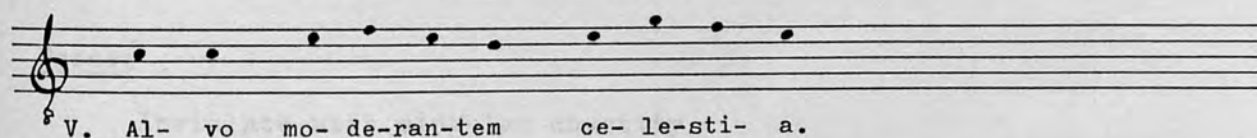
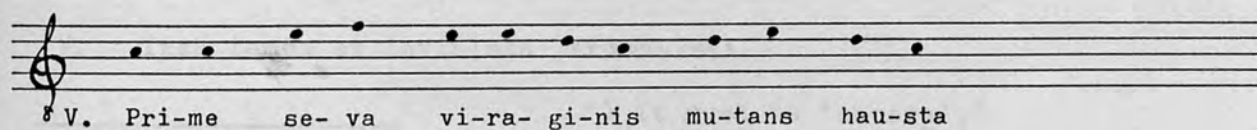
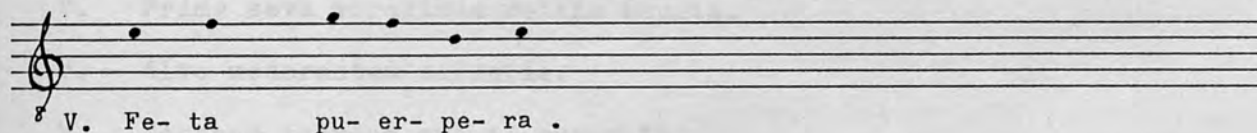
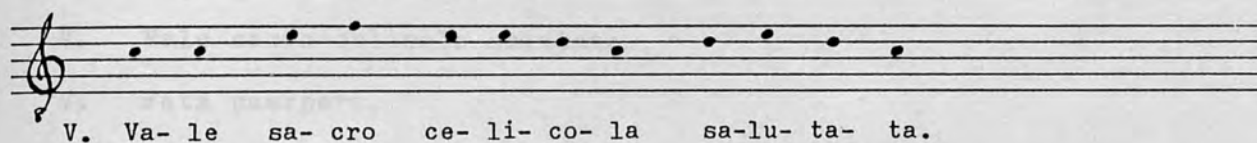
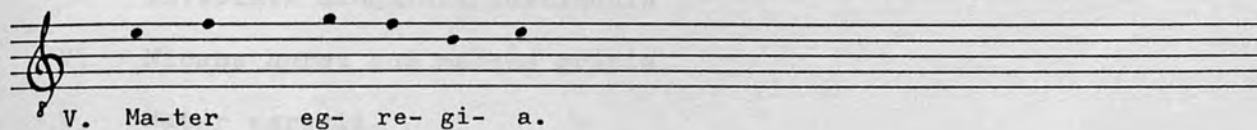
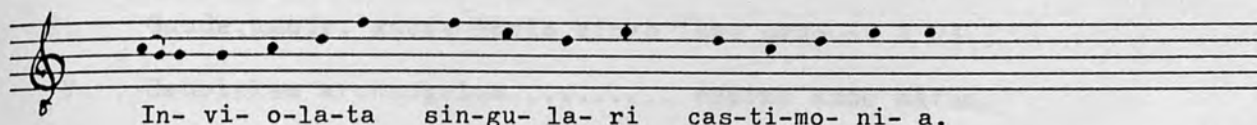
ex Io-seph se-mi-ne es-se na-tum .

Dum ..... "



# Prosa.

NOR; 158.926 4g 4 f14<sup>v</sup>-15r.



C17 (P 52)

PURIFICATIO BEATAE MARIAE. (2nd Feb.)

R; Gaude,gaude, gaude Maria virgo (the same as A 2).

V. Gabrielem archangelum ..... semine esse natum.  
repetenda; Dum virgo.

Prosa;

Inviolata singulari castimonia .

V. Micans aurea que manens gracia.

V. Mater egregia.

V. Vale sacro celicola salutata.

V. Feta puerpera.

V. Prime seva viraginis mutans hausta.

V. Alvo moderantem celestia.

V. Gestans terrena que ac super \*).

V. Ipsa tamen et inviolata permansisti.

---

\*) it must be 'supera'.

Prose;

Inviolata with singular chastity,

V. Gleaming grace and remaining golden,

V. Glorious mother.

V. Farewell, you who are saluted by the Holy dweller  
in heaven.

V. Pregnant, bearing child,

V. Changing the savage draughts of the first woman(?),

V. Bearing in your womb the one who rules the heavenly things,

V. Both earthly things and things above,

V. You yourself also have yet remained inviolate.

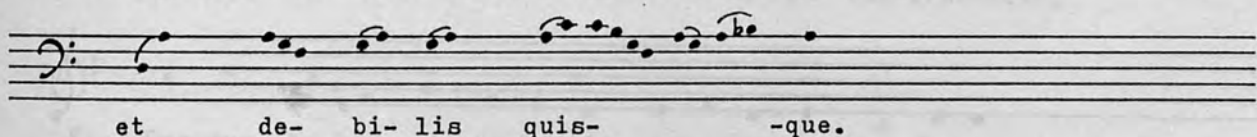
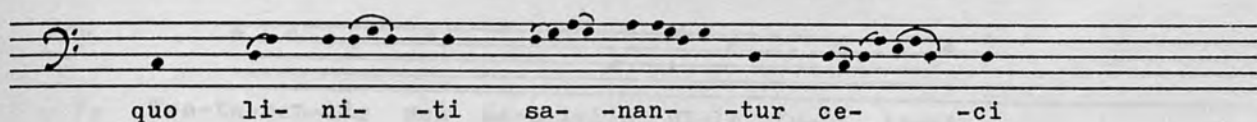
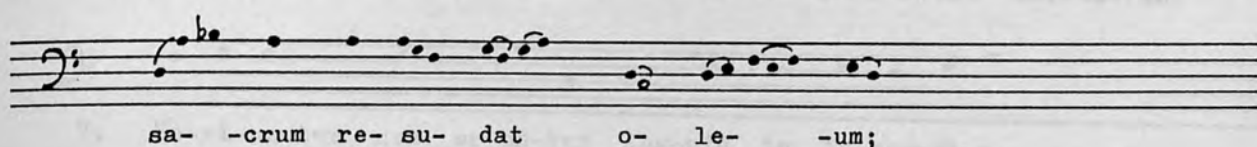
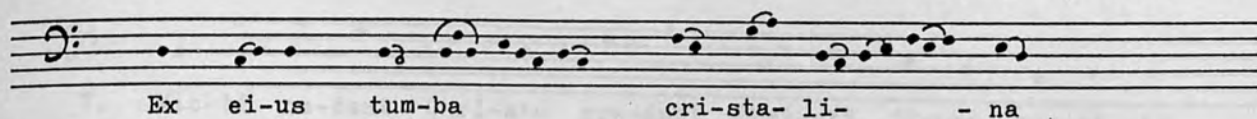
In Festivitate Sancte Katherine Virginis

prater post(?), istud(?), versus.

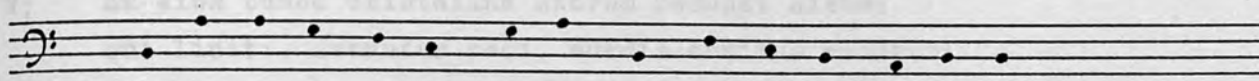
R; Ex eius tumba.

Norwich Bridewell Museum.

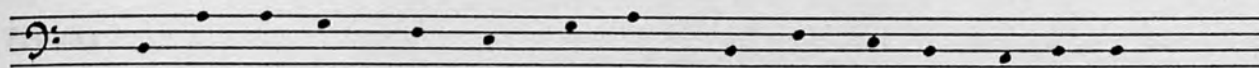
158.926, 4e, f. 122r.



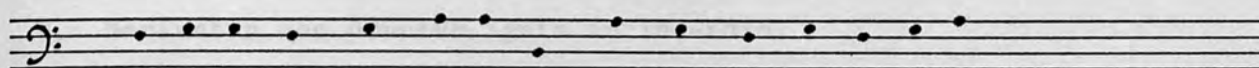
# Prosa:



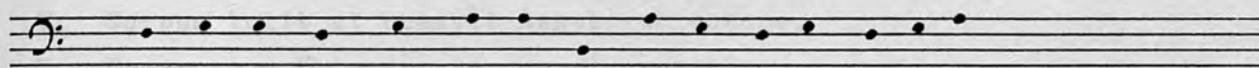
Dis-pu-tan-do vi-cit vir-go quin-qua-gin-ta rec-to-res.



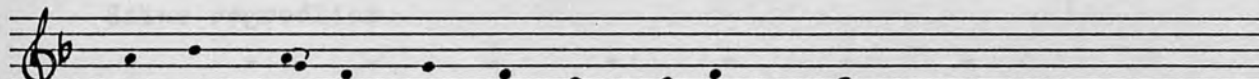
V. Vic-ti ce-dent Chri-sto cre-dunt Chri-sti fi-unt mar-ti-res.



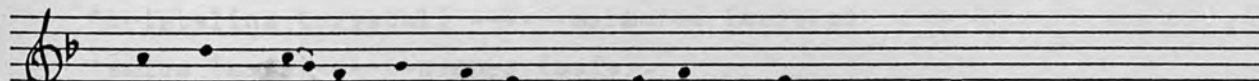
V. Mo-ri-un-tur nec ur-un-tur ing-nis in in-cen-di-o.



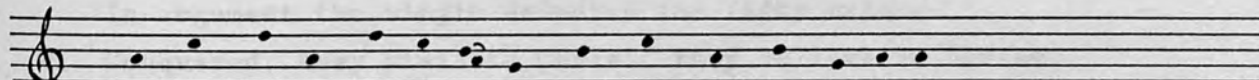
V. Tes-ta-men-tis nec ca-pil-lis ul-la fu-it le-si-o.



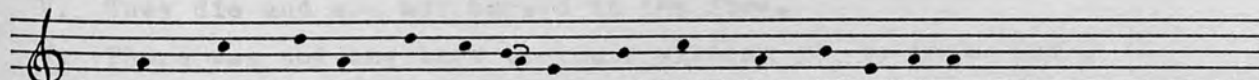
V. O quam pro-bat sanc-tam de-i ro-ta-rum con-frac-ti-o.



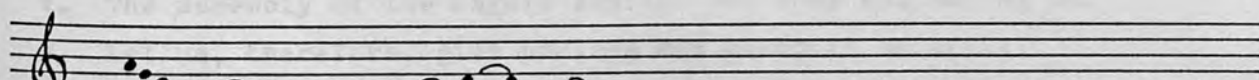
V. Cor-pus tu-lit et hu-ma-vit an-ge-lo-rum con-ci-o.



V. De-mus er-go Ka-te-ri-ne lau-des et pre-co-ni-a.



V. Nam qui ei-us pas-si-o-nem ha-bent in me-mo-ri-a.



Sa-lus re-gre-di-tur.



## In Festivitate Sancte Katerine Virginis ( 25th Nov.)

R; Ex eius tumba cristalina sacrum resudat oleum;  
 qui liniti sanantur ceci, surdis auditus reditur,  
 et debilis quisque. (The end of the Prosa) salus regreditur.  
 --- then omitted---

## Prosa;

Disputando vicit virgo quinquaginta rectores.

V. Victi cedunt Christo credunt Christi fiunt martires.

V. Moriuntur nec uruntur ignis in incendio.

V. Testamentis nec capillis ulla fuit lesio.

V. O quam probat sanctum dei rotarum confractio.

V. Corpus tulit et humavit Angelorum concio.

V. Demus ergo Katerine laudes et preconia.

V. Nam qui eius passionem habet in memoria.

Salus regreditur.

- - - - -

R; The same as 'Ex eius tumba' of St. Nicholas except the words  
 \*cristalina (crystal) -----marmorea (marble)  
 \*salus (safe)-----sospes (safe).

## Prose;

In argument the virgin defeated the fifty rulers.

V. Conquered, they yield to Christ, they believe in Christ,  
 they become martyr of Christ.

V. They die and are not burned in the fire.

V. There was not any harm to their witness nor to their hair.

V. O how the breaking of the wheels proves the holy woman of God.

V. The assembly of the angels carried her body and buried it.

V. Let us, therefore, give praises and honor to Katerine.

V. For he who keeps her suffering in memory.

returns safe.

## Nat. B.V.M.

Norwich Bridewell Museum 158.926.4g(4)  
f: 101r.

So-lem ius-ti-ci-e re-gem pa-ri-tu-ra sup-pre-mum,  
 Ste-lla Ma-ri-a ma-ris ho-di-e pro-ces-  
 -sit  
 ad or-tu[m] [X.] Cer-ne-re di-vi-num lu-men  
 gau-de-te fi-de-lis. Stella.

## Prosa:

This prosa is contained in the other  
Source of "Pal. Mus. xii. P. 368. too.

Ho-di-e pro-dit vir-ga los-se de ra-di-ce,  
 X. Vir-ga ve-re spes nos-tre ge-ni-tu-re.  
 X. Cla-ra stri-pe Da-vid re-ga-li iu-re.  
 X. Or-ta de tri-bu Iu-da ge-ne-ro-se.  
 X. Ve-te-res et pa-tri-ar-che Ab-ra-he.  
 X. Pul-cre (\*) pro-ces-sit ad or-tu[m] .

\*.'Pulcre' → 'Iure' in "Pal. Mus."

Beatus vir

NATIVITAS B.M.V.

R; Solem iusticie regem paritura suppreum,  
stella Maria maris hodie processit ad ortum.

V. Cernere divinum lumen gaudete fideles.

Prosa;

Hodie prodit virga Iesse de radice.

V. Virga vere spes nostre geniture.

V. Clara stripe David regali iure.

V. Orta de tribu Iuda generose.

V. Veteris et patriarche Abrahe.

V. Pulcre\* processit ad ortum.

(\* in the Pal. Mus. vol,12, p.368. "Iure".)

- - - - -

R; Being about to give birth to the sun of justice,  
the king supreme.

Mary star of the sea, today has come forward to give birth.

V. Rejoice you faithful people to see the divine(heavenly)light.

Prose;

Today comes forth a rod from the root of Jesse.\*

V. A rod truely the hope of David of Royal right.

V. Nobly arisen from the tribe of Judah.

V. And of the ancient patriarch Abraham.

V. Has come forward beautifully ( justly) to birth.

- - - - -

\*Jesse; the father of David.

## Beatus Vir.

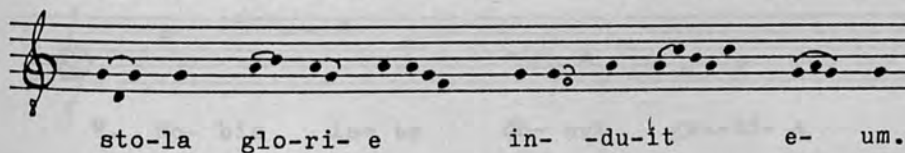
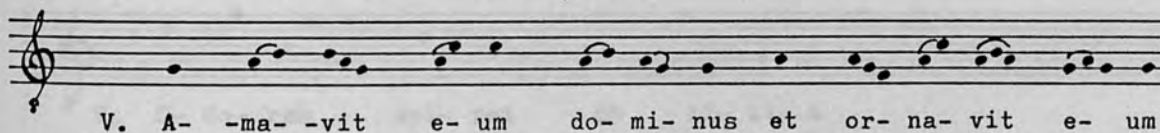
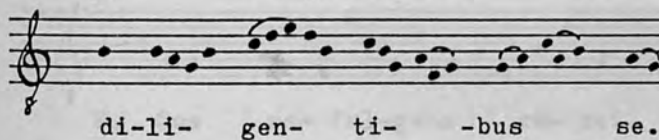
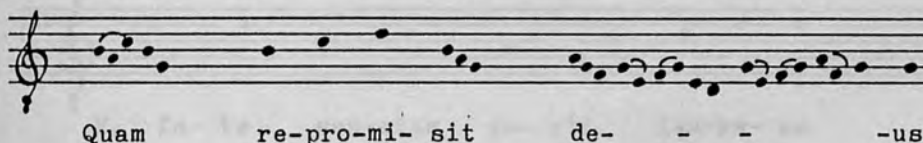
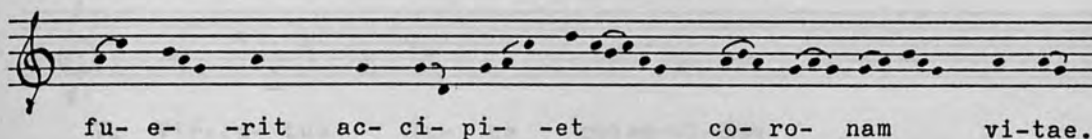
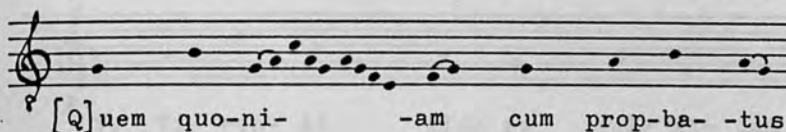
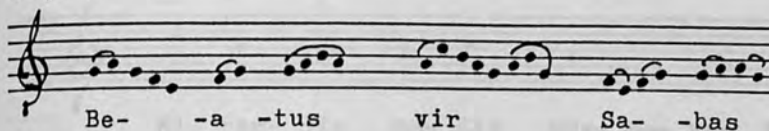
Norwich Bridewell Museum

[R:]

Die sce sabe ad proc ...

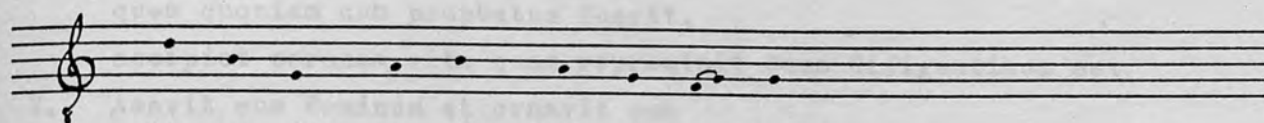
158.926.48(4)

- f: 121 r -

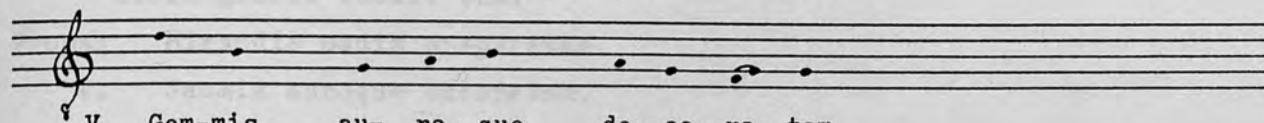




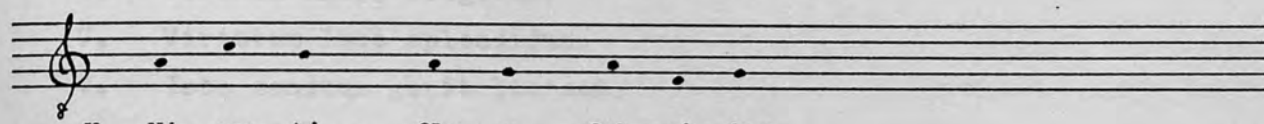
# Prosa:



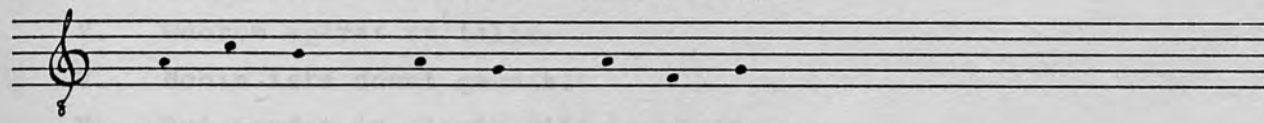
Mi-ran-dis mo-dis pre-pa-ra-tam



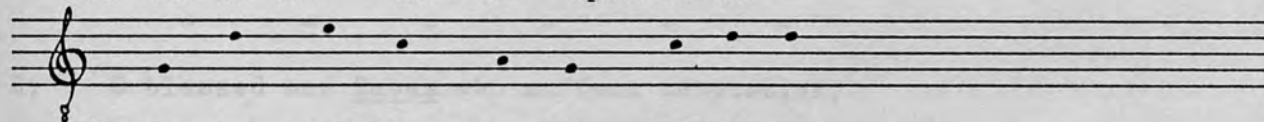
V. Gem-mis au-ro-que de-co-ra-tam



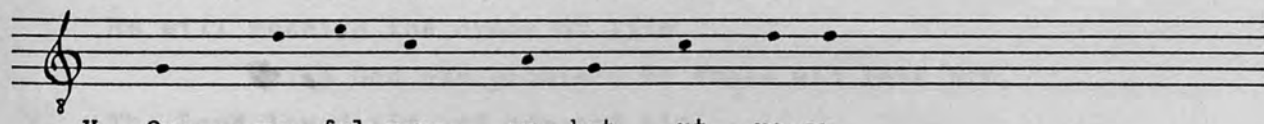
V. Vi-ren-ti flo-re ful-gi-dam



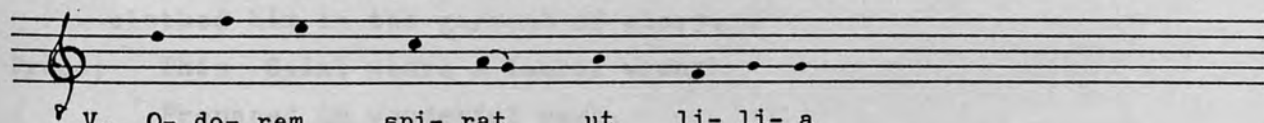
V. Vir-tu-tum lu-ce splen-di-dam



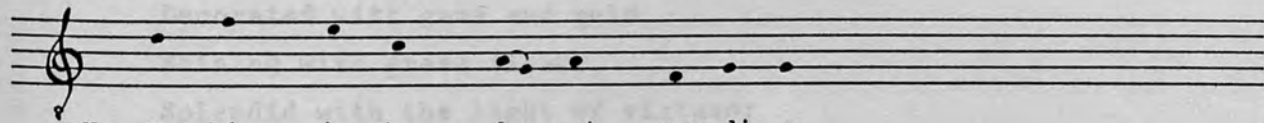
V. Is-te san-ctus ge-rit lau-re-am



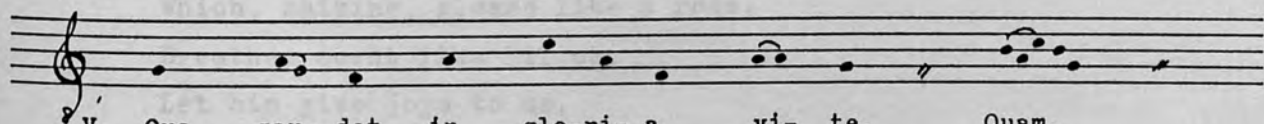
V. Que re-ful-gens ru-bet ut ro-sa



V. O-do-rem spi-rat ut li-li-a



V. No-bis is-te do-net gau-di-a



V. Qua gau-det in glo-ri-a vi-te. Quam.

R; Beatus vir Sabas qui suffert temptacio[nem],  
quem quoniam cum probatus fuerit,  
accipiet coronam vite quam repromisit Deus diligentibus se.

V. Amavit eum dominus et ornavit eum  
stola glorie induit eum.

Prosa; Mirandis modis preparatam.

V. Gemmis auroque decoratam.

V. Virenti flore fulgidam.

V. Virtutum luce splendidam.

V. Iste sanctus gerit lauream.

V. Que refulgens rubet ut rosa.

V. Odorem spirat ut lilia.

V. Nobis iste donat gaudia.

V. Qui gaudet in gloria vite. Quam.

- - - - -

R; O blessed man Sabas who suffers temptation,  
For when he shall have been proved,  
He will receive the crown of life  
which God has promised to those who love him.

V. The Lord loved him and adorned him,  
clothed him in the garment of glory.

Prose; This Saint wears a laurel wreath  
Prepared in wonderful ways,  
Decorated with gems and gold,  
Shining with green flower,  
Splendid with the light of virtues;  
Which, shining, gleams like a rose,  
Breathes scent like lilies.  
Let him give joys to us,  
who rejoices in the glory of life.

---

\* Sabas.Saint(439-532),Palestinian monastic founder: in Rome a church was erected in his honour on the Aventine in the 9th C. An Abbot of Bury St.Edmunds,Anselm(1121-1184),came from the monastery of St.Saba in Rome. Sabas, therefore,is probably the Saint venerated in Rome.

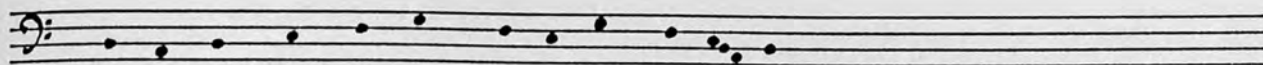
Beata es Maria.

OB: e Mus, 126.

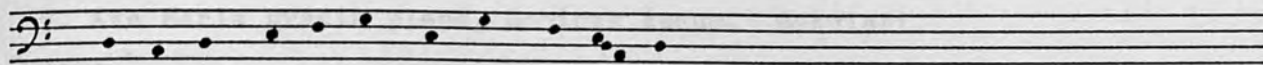
$$f = 5-5v$$

Prosa:

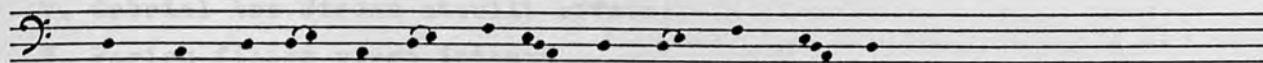
Be-a-ta es vir-go et glo-ri-o-sa



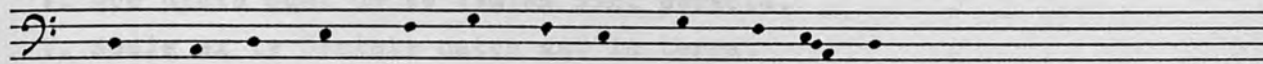
♩. Ga-bri-el hec di-cens at-tu-lit af-fa-ta.



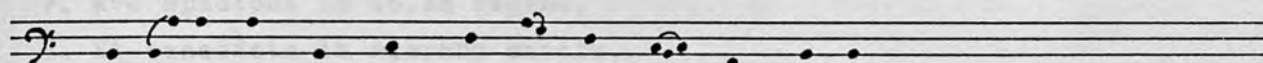
♩. Pa-ri-es fi-li-um vir-go in-tac-ta.



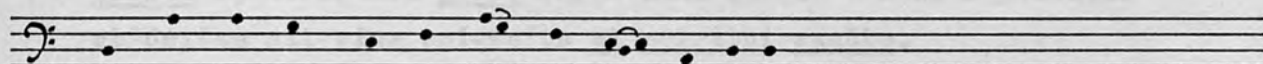
♩. Ihe-sus e-rit no-men ei-us cunc-ta per sec-la.



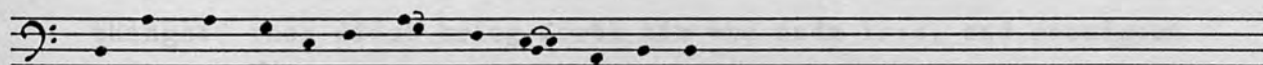
♩. Que dic-ta sunt de te iam-iam sunt pe-rac-ta.



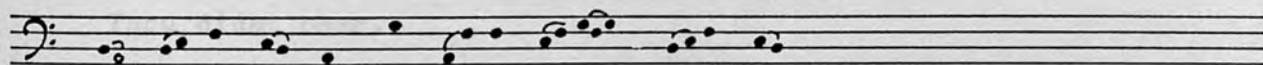
♩. Ho-di-e ex te Chris-te va-tus est in ter-ra.



♩. De te ma-ter cas-ta pro-ces-sit Ma-ri-a.

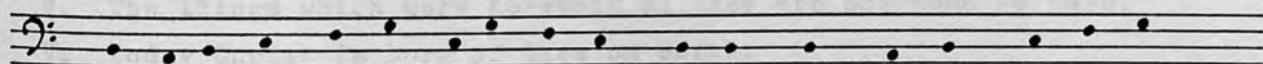


♩. A-ve spe-ci-o-sa in ce-lis re-gi-na.

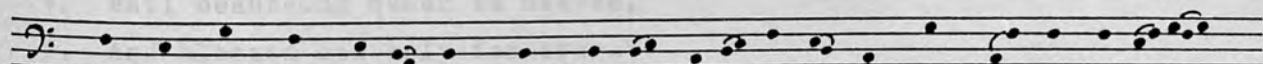


♩. Et be-ne-dic-ta in e-ter-num sanc-ta.

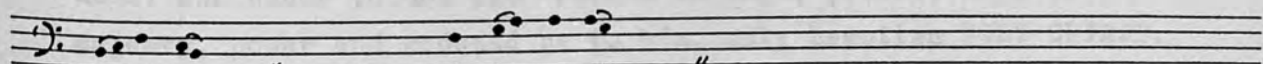
## Gloria.



Glo-ri-a et hon-or de-o pa-tri sum-mo laus quo-que mai-es-tas



po-tes-tas et de-i-tas sit ei-us u-ni-ge-ni-to et spi-ri-tu-i



sanc-to.

Ge-nu-is-ti.



PASCHA.

R; Beata es, Maria, quae dominum, portasti creatorem mundi.  
Genuisti qui te fecit, et in eternum permanes virgo.

V. Ave Maria gracia plena, Dominus tecum. Genuisti.

Prosa;

Beata es virgo et gloriosa mater omnes mulieres et benedicta.

V. Gabriel hec dicens attulit affata:

V. Paries filium virgo intacta,

V. Ihesus erit nomen eius cuncta per secla,

V. Que dicta sunt de te iamiam sunt peracta.

V. Hodie ex te Christe natus est in terra.

V. De te mater casta processit Maria.

V. Ave speciosa in celis regina,

V. Et benedicta in eternum sancta.

Gloria;

Gloria et honor deo patri summo laus quoque maiestas potestas  
et deitas sit eius unigenito et spiritui sancto.

- - - - -

R; Holy art thou, O vergin Mary, who didst bear the creator of all  
things: thou didst bring forth him who made thee, and remainest  
a virgin for ever.

V, (Luke;1) Hail, Mary, full of grace; the Lord is with thee.  
Thou didst bear.

Prosa;

Holy and glorious virgin art thou mother of all women, blessed.

V. Gabriel brought the word to her, this saying:

V. "Thou wilt bear a son, virgin undefiled,

V. Jesus will be his name through all ages,

V. The things which were foretold of thee are now come to pass.

V. Today Christ is born of thee on earth.

V. He comes forth of thee, mother, chaste Mary.

V. Hail beauteous queen in heaven,

V. And blessed and holy for ever."

Gloria;

GLORY and honor to God the FATHER on high, praise, likewise  
majesty, power and godhead be to him, only begotten HOLY SPIRIT.  
Thou didst bear.

The Rhymed Office of St. Edmund of Canterbury

Because of its rarity, not only the Prosula 'Laus Edmundi' and parent Responsory 'Ihesu bone rex regens omnia' have been transcribed here, but also the complete rhymed Office of which they form a part. The source Rome Bibl. Alessandrina, 120 contains a miscellany of non-musical material and, at the end, in a late 13th century hand, the rhymed Office of St. Richard of Chichester and St. Edmund of Canterbury (The former has no prosula).

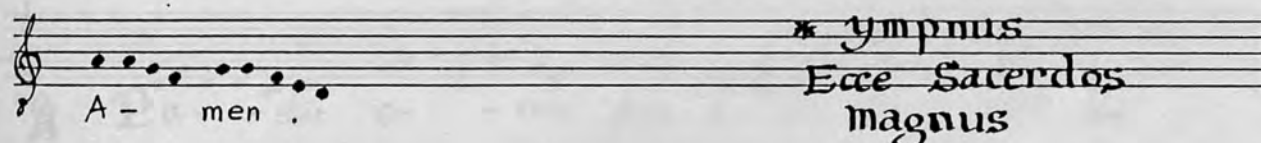
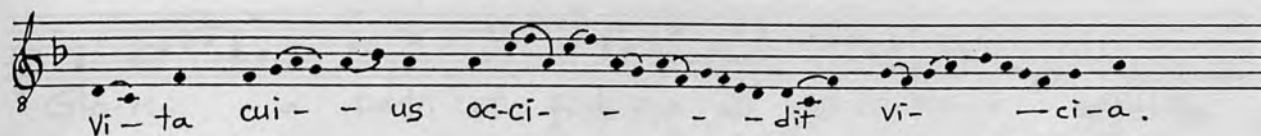
Music is provided for Matins, Lauds and Vespers of the St. Edmund Office. The music is borrowed from the rhymed Office of St. Thomas of Canterbury, new texts using the metres of the model being provided.

In this edition, text of prayers and lessons have not been transcribed, and where incipits of common chants are cited, they have not been filled out. Only the music that is given in full in Aless. 120 is transcribed.

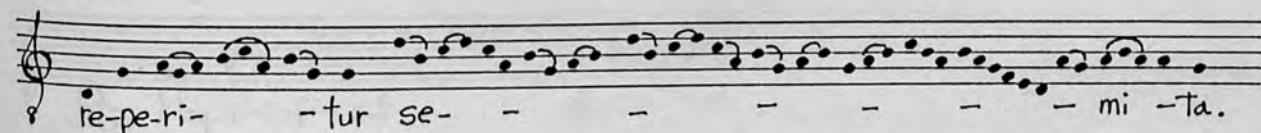
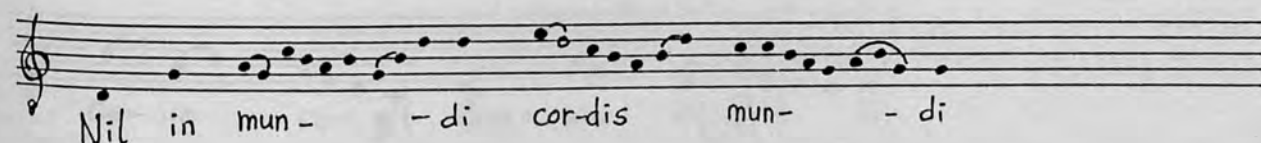
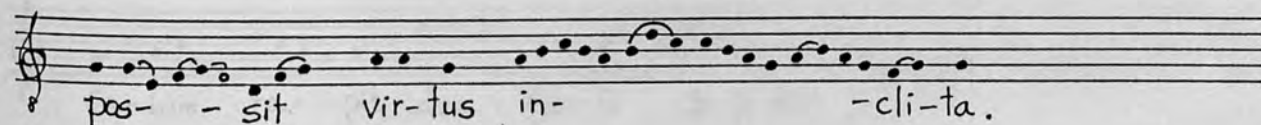
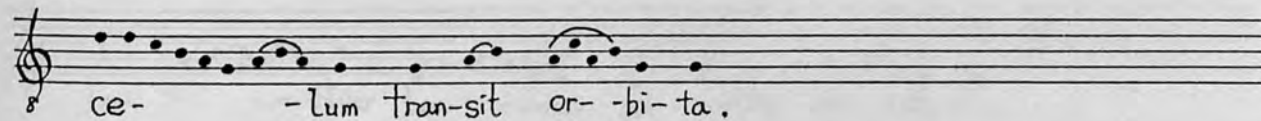
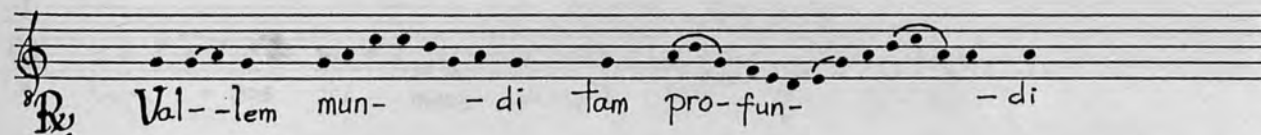
The Office shows how a prosula typically provides a musical 'climax' to the Matins service, decorating its final responsory.

# In festivitate sancti Edmundi

## ad Vesperas



\* ymnus  
Ecce Sacerdos  
magnus



V. Cum o-li - ve ra-mo re-dit ad ar-cha-ni ves-pe-re

non in-ve-ni cor-de ve-nit quo pos-sit qui-es- - ce-re.

Pes.

Glo-ri- - a pa-tri et fi-li-o et spi-ri-tu-i san-cto.

*ymnus*  
Iste confessor.

A Pa- - stor o- - rans plus o- - rat no- - cti - bus

lu- - pos ti- - mens vi-gil pro gre-gi-bus

le- - ctum la- - vans set ex-tra le- - ctu-lum

a- quas ma-nath sic dul-ce po-cu-lum

Ce-lum ra- - pit dum fle-tu ca-pi-tur

de-um co- git dum sic af-fi-ci- - tur.

Ps. Mag-ni- - fi- cat A - men.



oratio;

[D]eus qui ecceliam tuam  
beati Edmundi confessoris tui (etc.)

## ad. Matutinas

### Invitatorium.

As - - - sunt Ed-mun-di pre-su-lis So-lem-ni-a  
vir-go ma-ter iu-bi-let ec-cle-si-a, Ps. Ve-ni-te.

### In. j. ñ. A (In primo nocturno Antiphon)

A. Ad ho - no - rem pre-su-lis can-te-mus de-vo - -ti  
cui-us san-ctis pre-ci-bus sa-nan-tur e-gro - ti.  
Ps. Beatus vir.  
A. A - gro su-dans do-mi-ni spi-nas ex-tir pa-vit  
ex-tyr pa-tis tri-bu-lis li-li-a plan-ta-vit.  
Ps. Qua-re-fre-mu e-runt

*A.* Fac- - tus gre-gis spe-cu-lum chri-sti ze-lat tem-plum  
 mo-res ac-tus cor-ri-gens vi-te dat ex-em-plum.  
*Ps.* Do-mi-ne quid mul-ti.

### Lectio prima:

Beatus Edmundus cantuarensis archiepi copus ex piis parentibus.  
 ----- etc.

[R 1]

Gau- - det mun- - dus  
 gau- - det ec- - cle- - si-a.  
 gau- - det to-ta ce- - le-stis  
 cu-ri- - a in Ed- mun- - di  
 glo- - ri-a.  
*V.* Ig-nis a-er tel-lus et ma-ri-a  
 Chri-stum lau-dent re-gen-tem om-ni-a. Gau- - det.

## Lectio Secunda.

Tamquam sanctus vir carnem suam. etc.

### R. II

Hu - ius vi - te flo - rent in - sig - - ni - a ;

hu - jus car - - nem do - - mant ie - iu - - ni - a ;

Car - nis pro - - sus vin - - cit con - vi - - - ci - a ;

V. Hunc non ster - nit mun - da - na glo - ri - a

vi - - cta ce - dunt car - nis ob - pro - bri - a. " Car - nis .

## Lectio tertia.

Porto transsactis fere sex armis. etc.

### [R. III]

Chri - sti gre - gi pa - stor di - ri - gi - tur :

Cu - - stos gre - - gis cel - - sus e - ri - - gi - tur :

O - - ves chri - - sti pas - - cit dum

pas- - - - - ci-tur:

V. Vi-tas pa-trum vi-ven-do se-qui-tur

mors et vi-ta in vul-tu le-gi-tur. O- - ves. #

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i San- - - etc.

O- - ves. #

# In . j . N (Secundo nocturno)

(A.)

[A] Est de-spec-ta men-ti-bus pre-su-lis Ed-mun-di

for-ma de-cus glo-ri-a frau-du-len-ta mun-di.

Ps. Cum in-vo-ca-rem.

[A] Ple-nus est de-li-ci-is set ex-pers il-la-rum,

vi-vit et di-vi-ci-is lar-gi-tor e-a-rum.

Ps. Ver-ba.



[A] Nes-cit cor-dis, la-cri-mas far-ma fa-ci-e-i  
fu-gat no-ctis te-ne-bras cla-ra lux di-e-i.

Ps. Do-mi-ne dominus noster.

[R. IV]

R. Ar-te po-tens et ver-bo stre-nu-us  
bo-nis bo-nus su-per-bis

ar-du-us le-gem do-ct  
do-ctor pre-ci-pu-us.

V. Pi-is pi-us gra-vis fit gra-vi-bus  
e-la-tos do-mans sub-est sim-pli-ci-bus.

Lectio quinta.

[ R V ]

Chri- -sto re- - gi Ed- - mun-dus mi - - li-tat  
mun-dum vim-cens car- - nem sup-pe- - di-tat,  
Ho- - stem ster- - nens tri- - um-phum tri- - pli-cat.  
O- ves le- - sas be-nig-ne vi-si-tat  
sa-mat pas-cit con-tri-tas pal-pi-tat. Ho- - - sten

Lectio sexta.

Sane in veste preciosa vir iste. etc.

[ R VI ]

Ma-re tran- - sit pa- - stor lau-da- - bi-lis  
mo- - tu mo- - vens set men - te sta- - bi-lis.  
Mors Oc-cur - rit  
dor- - mit vir no- - bi-lis.

V. Ver- -bo da- -tur tes - te Vas fla-gi-lis  
 Chri-sto Va-sis the-sau-rus fic-ti-lis. Mors.  
 Glo-ri-a pa-tri et fi-li-o et spi -tu-i san-cto. Mors.


### In tertio nocturno

[A] Tel- - lus ha-bens 'spo-li-a pre-su-lis Ed-mun-di.  
 Gau-de cu-i gau-de-ant ci-ves le-ta-bun-di.  
 Ps. Do-mi-ne quis ha-bet.  
 [A] Ter- ra fe-lix ce-te-ris san-cti-or ha-be - ris  
 que san-cti re-li-qui-is hos-pi -ta cen-se - - ris. Ps. Domine in  
 Virtute.  
 [A] Cla- - de mi-cat ra-di-us so-lis hi-is di-e-bus.  
 no- -vum sol - em lu-ci-dus iam stu-pes-cit phe-bus.  
 Ps. Domini est terra.

## Secundum Mattheum.

In illo tempore, Dixit Ihesus discipulis suis. etc.

[R VII]




Or-nant no- - va san- - ctum mi-ra- -  
cu-la, ce-cis vi- - sum mu- - tis o-ra-cu-la.  
Clau- - dis pe- - dum do-mat ve-hi-cu-la  
mor-bos sa- - mat dis-sol- - vit vin- - cu-la.  
V. Eius pre-ce fu-gan-tur ma-cu-la, ce-dunt sor-des ces-sant pe-ri-cu-la.  
Clau- - dis.

## Lectio octava.

Vir dei siquidem fundatus etc.

[R VIII]



Pa- - stor bo- - ne suc-cur - - re mi-se- - ris,  
la-va no- - stri fe- - - to-rem sce-le - - ris.



Au- - ge bo- - - num quod pos-ce-ris .  
 pe- - - te no- - - bis pa- - cem qua fru- -  
 - - e- - ris . *V.* Ne nos tra- - dent tor-quen-dos in-fe-ris  
 hos-tis mun- - dus re-a- - tus o- - pe- - ris . Au- - ge .

## Lectio nona.

[C9] ( p. 44 ) .

[R IX]

The- - su bo- - ne rex re- - gens om- - - ni-a .  
 nos-tri mun- - da re-a- - tus vi- - - - ci-a .  
 ut nos tu- - - a mun - da-ti gra-ci- - - a .  
 Ce-li ci-ves le-te- - - - -  
 - - mur glo-ri- - a . *V.* De-le cul-pam de-le sup-pli-ci-a  
 Va-na car-nis sus-pen-de gau-di-a . *#* Ce-li . *#*

Prosa

( Rome Univ. Aless 120. P. 246-246v )

Laus Ed-mun-di par-tes mun-di no-vo rep-let gau-di-o .

X. Qui e-le-ctus est pro-ve-ctus sum-mo Sa-cer-do-ci-o .

X. Cui-us vi-ta est u-mi-ta san-cto-rum col-le-gi-o .

X. For-ma gre-gis do-ctor le-gis ce-li gau-det bra-vi-o .

X. Vas vir-tu-tis ei-us mu-tis fru-i dat e-lo-qui-o .

X. Vi-sum ce-cis do-na ne-cis ser-vat a pe-ri-cu-lo .

X. Ex-ul-tan-tes et lau-dan-tes con-cin-nat hec con-ci-o .

X. Et post cur-sum vi-te sur-sum reg-ne-mus in so-li-o . Ce-li .

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto . Ce-li .

IN FESTIVITATE SANCTI EDMUNDI (16th Nov.)

R; Ihesu bone rex regens omnia .  
Nostri munda reatus vicia.  
Ut nos tua mundati gracia.  
Celi cives letemur gloria.  
V. Dele culpam dele supplicia.  
Vana carnis suspende gaudia. Celi.

Prosa;

Laus Edmundi partes mundi novo replet gaudio.  
V. Qui electus est proventus summo sacerdocio.  
V. Cuius vita est unita sanctorum collegio.  
V. Forma gregis doctor legis celi gaudet bravio.  
V. Vas virtutis eius mutis frui dat eloquio.  
V. Visum cecis dona necis servat a periculo.  
V. Exultantes et laudantes concinnat hec concio.  
V. Et post cursum vite sursum regnemus in solio.  
Celi. Gloria. Celi.

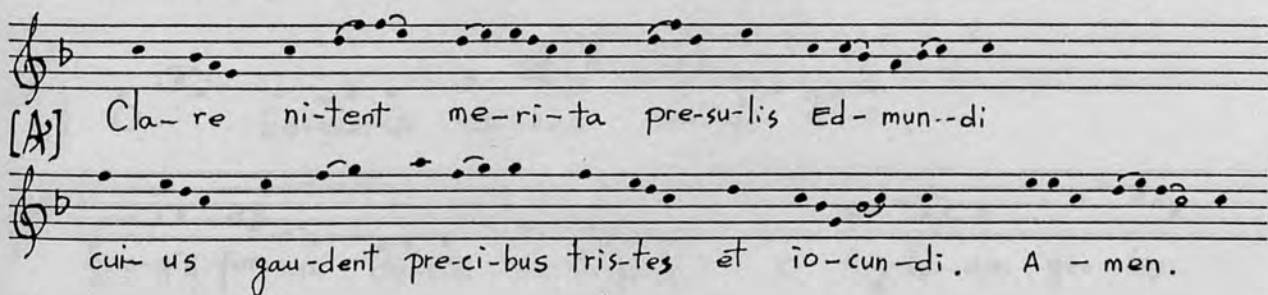
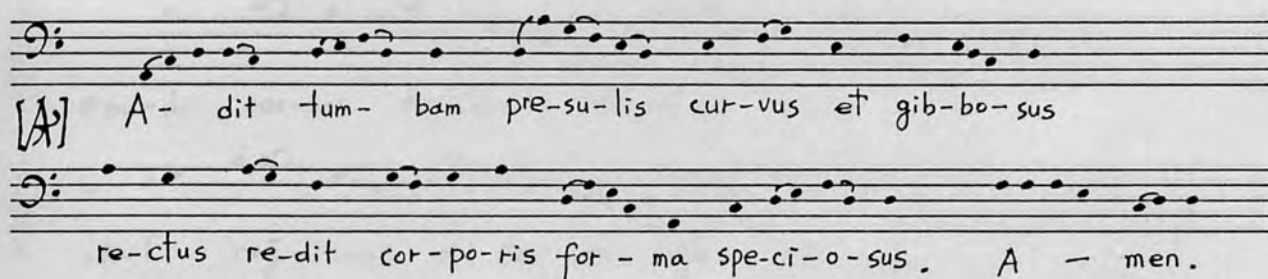
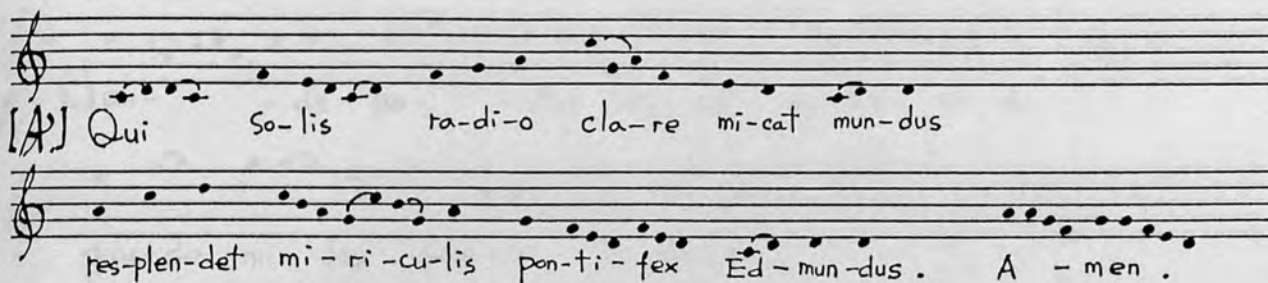
- - - - -

R; Jesu O good king ruling all things  
Purify the faults of our guilt(sins).  
In order that we, purified by your grace,  
May rejoice as citizens of heaven in glory.  
V. Blot out our fault, blot out the punishments,  
put off the vain joys of the flesh.

Prose;

The praise of Edmund fills the part of the world with new joy.  
V. He who was chosen and advanced to the highest priesthood.  
V. He whose life is united to the college of the Saints.  
V. The form(embodiment) of the flock, teacher of law,  
he rejoices in the triumph of heaven.  
V. The vessel of his virtue grants it to the mute of enjoy  
eloquence.  
V. Grants(gives) sight to the blind; and preserves them  
from the danger of death.  
V. This gathering brings us together exulting and praising.  
V. In order that after the course of this life  
we may reign above on the throne.

In laud.





*ymnus*  
*Ihesu redemptor omnium.*

[A] Gau- - de pa- - stor dig-ne me-mo- ri-a  
gau-de mi-les fru-ens vi-cto-ri-a.  
gau-de car-nis de-le-ta sco-ri-a  
ce-li reg-nans vi-ctor in glo- - ri-a.  
Be-ne-di-ctus. A - men.

*Ad Vesperas*

[A] O Ed-mun-di de-cus mun-di-ci-e,  
gre-gis for-ma do-ctor iu-sti-ci-e; O Ang-lo-rum gen-tis  
de-li-ci-e; O Fran-co-rum mi-re di-vi-ti-e;  
O ce-les-tis con-sors mi-li-ci-e; fac nos tu-e  
con-sor-tes glo-ri-e. Ps. Magni-fi-cat. A - men.



In - vr - o - la - ta in - te - gra et cas - ta es Ma - ri - a.  
 Que es ef - fe - cta ful - gi - da ce - li por - ta.

X. O ma - ter al - ma chris - ti cha - ri - ssi - ma.  
 X. Su - ssi - pe lau - dum pi - a pre - co - ni - a.

X. Nos - tra ut pu - ra pec - to - ra sint et cor - po - ra.  
 X. Que nunc fla - gi - tant, de - vo - te vox - que et cor - da.

X. Tu da per pre - ca - ta dul - cis - so - ma. O be - a - ta, o be - a - ta,  
 X. No - bis per - pe - tu - a fru - i vi - ta.

O be - a - ta qui so - la in - vi - o - la - ta per - man - sis - ti .



(Chants cited in CAPITALS are given with music in the source.)

8r In die Natalis Domini quacumque die contigerit, dum hora proxima ante missam canitur, sex pueri ad ministrandum uestiti capas sericas in chorum deferant, quibus rectori clerici ad processionem et ad missam done[n]t. Pax per totum chorum data fierent. Induantur processionaliter sacerdotem et ministros. Quod totiens fiat quotiens in festis duplicibus dominicis, uidelicet uel aliis festis quando fit processio causa festi.

On the day of the Lord's Nativity, whichever day of the week should befall, while the last Hour before Mass is sung, six boys robed as for ministration shall carry silk copes into choir, and give them to the choir rulers for Procession and Mass. The peace is given through the whole choir. They robe priest and ministers in processional habit. All of which shall be performed as much on double Sunday feasts as well as other feasts when a procession is made on account of the feast.

Dominica uia processionis per medium chori exeat per ostium occidentale, circumeundo chorum, ut in omnibus aliis festis duplicibus per annum quando non egreditur ecclesiam; et sic eat processionaliter per claustrum, hoc ordine:

On a Sunday the processional route goes through mid-choir out through the west door, going round the choir, as in all other double feasts throughout the year when not going outside the church; and thus it goes in procession through the cloister, in this wise:

Precedat minister uirgam manu gestans locum fauens processionem. Deinde aqua benedicta. Deinde tres cruces a tribus accolitis deferendis, albis et tunicis indutis. Deinde duo ceroferarii, albis cum amictibus tantum induti. Deinde duo thuribularii in simili habitu. Deinde subdiaconus tunica et diaconus dalmatica induantur, textus singulis deferentibus.

The minister goes first, indicating the way chosen for the procession by waving a wand with his hand. Then the blessed water. Then three crosses borne by three acolytes, robed in albs and tunics. Then two candle-bearers, only robed in white amices. Then two thurible-bearers, robed likewise. Then the subdeacon and deacon shall robe in tunicle and dalmatic respectively, bearing each the Textus.



deinde clerici de secunda forma et  
clerici de superiore gradu iuxta  
predictum ordinem, uidelicet  
excellenterioribus subsequenteribus.

second form and of the first form according to the  
stated order, that is highest rank following.

8v Post diaconum uero sacerdos in alba et  
in capa serica. Choro itaque / sequente  
cum capis sericis. In primis pueri,

After the deacon the priest, in alb  
and silk cope. Then follows the choir in silk  
copes. First the boys , then the clerks of the

Quod in omnibus festis duplicibus  
obseruetur in quibus fit processio. Ita  
tamen quod in festis minoribus  
duplicibus non habentur, nisi duos  
cruces tantum.

Let it be noted on which of all the double feasts  
there shall be a procession. For there shall not  
be any on minor double feasts, unless it have as  
many as two crosses.

Preterea in die  
Ascensionis domini et in festo de  
Corpore Christi procedant uexilla per  
ordinem et capsula reliquiarum, que a  
duobus de secunda forma in capis sericis  
deferatur, inter subdiaconum et  
thuribularium.

Beyond this, on Ascension and  
Corpus Christi the banners in order and the chests  
of relics shall go forth, which shall be borne by  
two of the second form in silk copes, between the  
subdeacon and the thurible bearer.

9r In eundo, responsorio "DESCENDIT DE  
CELIS". Tres clerici de superiori gradu  
in medio processionis in capis sericis  
simul dicant prosam subsequentem hoc  
modo / "FELIX MARIA".

In going, the responsory Descendit de celis. Three  
clerks of the highest degree in the middle of the  
procession in silk copes shall sing together the  
following prose thus, Felix Maria.

Ita uidelicet quod  
dum clerici cantent prosam stent  
gradibus fixis, una cum toto choro  
faciebatur inuersis(?)que; et dum chorus  
prosequitur primum uersum, procedant cum  
toto choro; quod et obseruet per totum  
unumquemque uersiculum prose. In  
processione habentur(?) clerici prosam.  
" ... STRUCTURA".

And in this  
manner, that while the clerks sing the prose they  
shall stand still, along with the whole choir  
facing them; and while the choir continues with  
the first verse, they shall proceed with the whole  
choir; which shall be observed for each and every  
versicle of the prose.  
In procession the clerks  
have the prose. ... structura.

Chorus respondeat "TANQUAM SPONSUS".  
Clerici aliam prosam "FAMILIAM CUSTODI".

The choir respond Tamquam sponsus.  
The clerks have another prose Familiam custodi.

9v Chorus  
"GLORIA PATRI". Item clerici aliam  
prosam "TE LAUDANT ALME". Quem ipsa  
statione ante crucem ab ipsis  
terminetur. Post unumquemque versum  
respondeat chorus tunc prose super  
ultimam uocalem primi versus, quod per  
omnibus prosis per totum annum  
obseruetur. " ... FABRICE MUNDI". /

The choir sing Gloria patri.  
Then the clerks have another prose Te laudant  
alme. Which is terminated by them at their station  
before the cross. After each separate verse the  
choir responds straightway to the prose, on the  
final vowel of the first verse, which is observed  
for all proses throughout the year. ... fabrice  
mundi.

10r In introitu chori antiphona "HODIE  
CHRISTUS". Si hec antiphona non  
sufficiat ad introitum tunc repetatur in  
predicta antiphona Hodie in terra.  
Versiculus Benedictus qui uenit.

On entering choir, the antiphon Hodie Christus. If  
this antiphon be not sufficient for the introit  
then Hodie in terra from the aforementioned  
antiphon shall be repeated. Versicle Benedictus  
qui uenit.

Responsio Deus dominus. Oratio CONCEDE  
QUESUMUS OMNIPOTENS DEUS.

Respond Deus dominus. Oratio Concede  
quesumus.

10v Modus et  
ordo processionis huius diei locum  
haberet in omni duplici festo per annum  
quod ex sua solemnitate processionem  
haberet ad missam, excepto quod in aliis  
festis dicatur prosa et excepta  
Purificatione beate Marie.

The manner and order of the procession  
this day shall take place as for all double feasts  
throughout the year which by their solemnity have  
a procession at mass, except that in other feasts  
a prose is sung and excepting the Purification.

Si episcopus presens fuerit et exequatur  
officium, in processione omnes diaconi  
et subdiaconi processionaliter incedant.

If the bishop should be present and should  
carry out the office, all deacons and subdeacons  
shall advance together in procession.

In die Natalis Domini post uesperas,

On the day of the Nativity after Vespers, when the

finito primo Benedicamus a duobus clericis de secunda forma in superpellicis, conueniant omnes diaconi in capis sericis, portantes cereos ardentis in manibus.

Et sic eat processio per medium chorum ad altare sancti Stephani, cantando hoc responsorio, diacono incipiente, responsorio "SANCTE DEI".

11r Tres diaconi dicant uersum "UT TUO PROPITIATUS". Omnes diaconi simul dicant prosam "TE MUNDI CLIMATA".

Chorus uel organa repondeant cantum prose super litteram .A. post unumquemque uersum. / Ad hanc processionem non dicatur Gloria patri, sed dum prosa canitur thurificet sacerdos altare, deinde ymagine sancti Stephani. Et postea dicant modesta uoce uersum "GLORIA ET HONORE". DA NOBIS QUESUMUS ... " ... FILIUM TUUM". Non dicitur ulterius.

In redeundo dicatur aliquam antiphonam de sancta Maria, uel istud responsorium Stirps lesse sine Gloria patri. Sacerdos ad gradum chori dicat uersum Diffusa est gratia. Oratio DEUS QUI SALUTIS. /

12r In die sancti Stephani si dominica fuerit eat processio per medium chori, circuendo chorum uel ecclesiam; si alia loca debita modo loci fisi(?) modo. Et

first Benedicamus has been ended by two clerks of the second form in surplices, all the deacons shall assemble in silk copes, carrying lighted candles in their hands.

And thus the procession shall go through mid-choir to St.Stephen's altar, singing this responsory, begun by the deacon, responsory Sancte dei.

Three deacons shall sing the verse Ut tuo propitiatus. All deacons together shall sing the prose Te mundi climata.

The choir or organs shall respond with the music of the prose to the letter A after each separate verse. At this procession the Gloria patri shall not be sung, but while the prose is sung the priest shall cense the altar, then the image of St.Stephen, and afterwards shall sing with modeate voice the verse Gloria et honore. Da nobis quesumus ... filium tuum. No more is sung.

On returning any antiphon of the Blessed Mary is sung, or this responsory Stirps lesse, without Gloria patri. At the choir step the priest shall sing the verse Diffusa est gratia. Oratio Deus qui salutis.

On St.Stephen's day if it shall be a Sunday the procession shall go through mid-choir, going round the choir or the church; if another place is appointed the custom of the place is followed.

habitu sicut in die Natalis Domini.  
Excepto quod hac die tres diaconi dicant  
prosam in eundo in medio processionis;  
que in ipsa stacione ante crucem ab  
eisdem terminetur.

Robing as for the Nativity. Except that on this  
day three deacons shall sing the prose on the way  
in mid procession; which is terminated by the same  
[deacons] in the same station before the cross.

Hoc eodem modo fiat processio in omnibus  
festis maioribus duplicis et dominicis  
contingentibus et in Festo Annuale et  
Conceptione beate Marie, in quacumque  
festum celebratur, uidelicet apud  
Sarisburiense, et in locis ubi dedicata  
est ecclesia in honore beata Marie,  
excepto quod in aliis festis non dicatur  
prosa, nisi in tribus diebus  
sequentibus.

The procession is made in this same way in all  
major double feasts and associated Sundays and on  
the Annual Feast and the Conception of Blessed  
Mary, on whatever feast may be celebrated, that is  
according to Salisbury use, and in places where  
the church is in honour of Blessed Mary, except  
that in the other feasts a prose is not sung, nor  
on the three days following.

In eundo responsorium Sancte dei  
preciose, uersus Ut tuo. Et cantetur  
uersus a toto choro. Tres diaconi dicant  
prosam Te mundi. Chorus respondeat  
cantum prose more solito, cum Gloria  
patri hoc modo "GLORIA PATRI".

In going, the responsory Sancte dei, verse Ut tuo.  
And the verse shall be sung by the whole choir.  
Three deacons shall sing the prose Te mundi. The  
chorus shall respond with the music of the prose  
in the usual manner, with the Gloria patri in this  
manner: Gloria patri.

In introitu chori antiphona Hodie  
Christus uel Benedictus qui uenit.  
Oratio Concede quesumus ut supra in die.

On entering choir the antiphon Hodie Christus or  
Benedictus qui uenit. Oratio Concede quesumus as  
above on the day.

In die sancti Stephani ad uesperas post

On St. Stephen's day after Vespers, after the



memoriam de natali conueniant omnes sacerdotes in capis sericis cum sereis ardentibus in manibus. Et sic eat processio ad altare apostolorum per medium chori, cantando responsorium, cantore incipiente, "IN MEDIO ECCLESIE".

memoria of the Nativity, all the priests shall assemble in silk copes with lighted candles in their hands. And thus the procession shall go to the altar of the Apostles through mid-choir, singing the responsory, with the cantor beginning, In medio ecclesie.

12v / Tres sacerdotes dicant uersum "MISIT DOMINUS". Omnes sacerdotes simul dicant prosam hanc "NASCITUR EX PATRE". /

Three priests shall sing the verse Misit dominus. All the priests together shall sing this prose Nascitur ex patre.

13r Ad hunc processionem non dicatur Gloria patri, sed dum prosa canitur thurificet sacerdos altare, deinde ymaginem sancti Iohannis. Et postea dicat modesta uoce uersiculum Valde honorandus. OREMUS. Oratio ECCLESIAM TUAM.

At this procession the Gloria patri shall not be sung, but while the prose is sung the priest shall cense the altar, then the image of St. John. And afterwards he shall sing with moderate voice the versicle Valde honorandus. Oremus. Oratio Ecclesiam tuam.

In reuertendo dicatur aliquam antiphonam de sancta Maria, uel istud responsorium Solem iusticie, ut in Natali beate Marie. Et oratio ut supra.

On returning any antiphon of the Blessed Mary is sung, or this responsory Solem iusticie, as on the Nativity of Blessed Mary. And the oratio as above.

In die sancti Iohannis apostoli et euangeliste si dominica fuerit, ad processionem eodem modo fiat ut in die sancti Stephani, ex toto quod in hac die.

On the feast of St. John, apostle and evangelist, if it be a Sunday, the same is done at the procession as on St. Stephen's day, taken from all that is on that day.

Tres sacerdotes in eundo dicant prosam in medio processionis, qua in ipsa statione ante ecclesiam ab eisdem terminetur.

On going three priests shall sing the prose in mid procession, which is terminated by the same [priests] at the same station before the church.

In eundo dicitur responsorium In medio ecclesie uersum Misit dominus. Tres sacerdotes dicant prosam Nascitur ex patre, et dicitur hic cum "GLORIA PATRI".

In introitu chori de Natale ut supra.

In going the responsory In medio ecclesie shall be sung, verse Misit dominus. Three priests shall sing the prose Nascitur ex patre, and this shall be sung with Gloria patri.

On entering choir, [a chant] of the Nativity as above.

13v In die sancti Iohannis ad uesperas, post memoria de / sancto Stephano, eat processio puerorum ad altare sancte Trinitatis et Omnium Sanctorum, quod dicitur 'Salve', in capis sericis et cereis ardentibus in manibus, cantando responsorium, episcopo puerorum incipiente, "CENTUM QUADRAGINTA".

On St. John's day at Vespers, after the memoria of St. Stephen, the boys' procession shall go to the altar of the Holy Trinity and All Saints, which is called 'Salve', in silk copes and with lighted candles in their hands, singing the responsory, the boys' bishop beginning, Centum quadraginta.

14r Tres pueri dicant uersum "HII EMPTI SUNT". / Omnes pueri simul dicant prosam "SEDENTEM IN SUPERNE".

Three boys shall sing the verse Hii empti sunt. All the boys together shall sing the prose Sedentem in superne.

14v Ad processionem non dicatur Gloria patri, sed dum prosa canitur thurificet episcopus puerorum altare, deinde ymaginem sancte Trinitatis. Et postea dicat modesta uoce uersiculum Letamini in domino. OREMUS. Oratio DEUS CUIUS HODIERNA ... "QUI CUM DEO".

At the procession Gloria patri shall not be sung, but while the prose is sung the boys' bishop shall cense the altar, then the image of the Holy Trinity. And afterwards he shall sing with moderate voice the versicle Letamini in domino. Oremus. Oratio Deus cuius hodierna ... Qui cum deo.

In reuertendo precentor puerorum incipiat de sancta Maria responsorium Felix namque uel aliquam antiphonam de eadem.

On returning the boys' precentor shall begin the responsory of Holy Mary Felix namque or any of her antiphons.

Et si necesse sint dicatur  
versiculum Ora pro populo; et loco  
'Assumpcionem' dicatur  
'Commemoracionem'.

Et sic  
processionaliter chorum intrent per  
ostium occidentale ut supra. Et omnes  
pueri ex utraque parte chori in  
superiore gradu se recipiant.

Et ab hoc  
hore usque processionem ad uesperas diei  
processionis succedens nullus clericorum  
solet gradum superiorem ascendere  
condicionis fuerit cuiuscunque.

.....

15v In die sanctorum innocentium si  
dominica fuerit, eodem modo fiat  
processio ut in die sancti Stephani,  
excepto quod in hac die tres pueri in  
eundo dicant in medio processionis quod  
in ipsa stacione ante crucem ab eisdem  
terminetur.

16r In eundo responsorium Centum  
quadraginta, uersus / Hii empti, prosa  
Sedentem in superne, cum Gloria patri.

In introitu chori de Natale ut supra.

Tunc eat processio ad altare beati Thome

And if it should be necessary he shall  
sing the versicle Ora pro populo; and instead of  
'Assumpcionem', 'Commemoracionem' shall be sung.

And thus the choir shall enter in procession  
through the west door as above. And all the boys  
from the other part of choir shall be received at  
the highest step.

And from this hour until the  
procession at Vespers of the next processional day  
no clerk shall ascend to the highest step upon any  
condition whatever.

On the day of the Holy Innocents, if it be a  
Sunday, a procession is made as on St. Stephen's  
day, except that on this day three boys in going  
shall sing [the chant] in mid procession, which  
shall be terminated by the same [boys] at the  
same station before the cross.

In going, the responsory Centum quadraginta, verse  
Hii empti, prose Sedentem in superne, with Gloria  
patri.

On entering choir [a chant] of the Nativity as  
above.

Then the procession shall go to the altar of

martyris, habitu non mutato absque cereis in manibus, cantando responsorium, cantore incipiente, hoc responsorium "IACET GRANUM", uersum "CADIT CUSTOS".

Deinde dicatur prosa ab omnibus qui uoluerunt si placet. Et chorus respondeat cantum prose super litteram .A. post unumquemque uersum / "CLANGAT PASTOR". /

16v  
17r Ad hanc processionem non dicatur Gloria patri. Sed dum prosa canitur thurificet sacerdos altare, deinde ymaginem sancti Thome. Et postea dicat uersiculum Ora pro nobis. OREMUS. Oratio DEUS PER CUIUS.

In reuertendo dicatur antiphonam uel responsorium de sancta Maria.

In die sancti Thome martyris si dominica fuerit, eodem modo eat processio ut in die sancte Stephani, excepto quod in hac die tres clerici de superiore gradu

dicant prosam in medio processionis, quod in ipsam stationem ante crucem ab eisdem terminetur.

In eundo responsorium Iacet granum, uersus Cadit custos, prosa Clangat pastor, et dicant cum "GLORIA PATRI".

St.Thomas the Martyr, robed in the same way but for candles in hand, singing the responsory, the cantor beginning, responsory Iacet granum, verse Cadit custos.

Then the prose shall be sung by all who wish. And the chorus shall respond with the music of the prose to the letter A after each separate verse, Clangat pastor.

At this procession Gloria patri shall not be sung.

But while the prose is sung the priest shall cense the altar, then the image of St.Thomas. And afterwards he shall sing the versicle Ora pro nobis. Oremus. Oratio Deus per cuius.

On returning an antiphon or responsory of Holy Mary shall be sung.

On the day of St.Thomas the Martyr if it be a Sunday, the procession shall go in the same way as on St.Stephen's day, except that on this day three clerks of the highest step shall sing the prose in mid procession, which shall be terminated by the same [clerks] at the same station before the cross.

In going, the responsory Iacet granum, verse Cadit custos, prose Clangat pastor, and it shall be sung with Gloria patri.



In introitu chori de Natale ut supra.

On entering choir [a chant] of the Nativity as above.

.....

17v In die Circumcisionis Domini si dominica fuerit, modus et ordo processionis fiat sicut in die sancti Thome. In eundo responsorium "VERBUM CARO", uersus "IN PRINCIPIO". Tres clerici de superiore gradu in capis sericis in medio processiois dicant hanc prosam "QUEM ETHERA ET TERRA". "GLORIA PATRI".

On the day of the Lord's Circumcision, if it be a Sunday, the manner and order of the procession shall be as on St. Thomas' day. In going, the responsory Verbum caro, verse In principio. Three clerks of the highest step in silk copes shall sing in mid-choir this prose: Quem ethera et terra. Gloria patri.

In introitu chori de sancta Maria dicatur hoc responsorium "TE LAUDANT ANGELI", uersum "IPSUM GENUISTI". Versiculus "POST PARTUM". Oratio DEUS QUI SALUTIS, ut supra.

On entering choir this responsory of Holy Mary shall be sung: Te laudant angeli, verse Ipsum genuisti. Versicle Post partum. Oratio Deus qui salutis, as above.

(133v R. Ex eius tumba)

183r In die sancti Andree ad secundas uesperas responsorium "VIR PERFECTE", uersus "IMITATOR IHESU". Tunc dicatur prosa ab omnibus que assignantur per rectores chori "O MORUM DOCTOR". /

On St. Andrew's day at Second Vespers, the responsory Vir perfecte, verse Imitator Ihesu. Then the prose shall be sung by all assigned to it by the choir rulers: O morum doctor.

183v Omnes clerici qui prosam cantauerunt

All clerks who shall sing the prose

simul dicant ad gradum chori uersi  
singuli in sua stacione. "GLORIA PATRI".

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In festo sancti Nicholai ad primas  
uesperas, responsorium "BEATUS  
NICHOLAUS", uersus "UT APUD".

184r Non  
dicatur ulterius, sed statim clerici  
incipiant prosam "OPORTET DEVOTA".  
Chorus respondeat " ... COMMITTERE".  
"GLORIA PATRI". /

184v Ad matutinas nonum responsorium Ex  
eius tumba, ut supra in festa, uersus  
Cateruatim, Surdus. Et deinde usque ad  
Sospes. Et tunc incipiatur prosa  
185r "SOSPITATI". / Gloria patri. Et de.

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In Purificacione beate Marie ad secundas  
uesperas responsorium "GAUDE, GAUDE",  
185v uersus "GABRIELEM ARCHANGELUM", / Chorus  
Dum uirgo ... uirgo. Non dicatur  
ulterius, sed statim incipiatur prosa  
"INVIOLATA". /

---

186r In Inuencione sancte Crucis ad  
primas uesperas "O CRUX VIRIDE LIGNUM",  
186v uersus "CUSTODI DOMINE". / Deinde  
dicatur prosa "CRUX FIDELIS". /  
187r "GLORIA PATRI".

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In festo sancte Katherine uirginis ad

shall together sing the separate verses  
at the choir step at their station. Gloria patri.

On the feast of St. Nicholas at First Vespers, the  
responsory Beatus Nicholas, verse Ut apud.

No  
more shall be sung, but immediately the clerks  
shall begin the prose Oportet devota. The choir  
shall respond ... committere. Gloria patri.

At Matins, the ninth reponsory Ex eius tumba, as  
above on the feast, verse Cateruatim, Surdus. And  
then as far as Sospes. And then straightway the  
prose Sospitati is begun. Gloria patri. Et de.

On the Purification of Blessed Mary at Second  
Vespers, the responsory Gaude, gaude, verse  
Gabrielem archangelum, choir Dum virgo ... virgo.  
No more is sung, but the prose Inviolata is  
started immediately.

On the Invention of the Holy Cross at First  
Vespers, O crux viride, verse Custodi domine. Then  
the prose Crux fidelis is sung. Gloria patri.

On the feast of St. Katherine the virgin

primas uesperas responsorium "O  
MATER NOSTRA", uersus "IAM CHRISTO  
IUNCTA".

at First Vespers, the responsory O mater nostra,  
verse Iam Christo iuncta.

187v Non dicatur ulterius sed  
statim incipiatur prosa "ETERNE VIRGO",  
chorus "SUSCIPE UOTA". "GLORIA PATRI". /

No more is sung but the prose  
Eterne virgo is started immediately, choir Suscipe  
vota. Gloria patri.

188r Antiphona Regina celi letare.

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Antiphon Regina celi letare.

In festo sancti Patricii ad primas  
uesperas responsorium "MAGNI PATRIS",  
188v / uersus "DONO PURGE", prosa "MENTE  
MUNDA".

On the feast of St. Patrick at First Vespers, the  
responsory Magni patris, verse Dono purge, prose  
Mente munda.

## Library Sigla

AL: Albi, Bibliothèque Mazarinade;  
 AM: Alençon, Bibliothèque Municipale;  
 AN: Amiens, Bibliothèque Municipale;  
 AN: Angers, Bibliothèque de la Ville;  
 AST: Apt, Archives de la Basilique Sainte-Anne;  
 AR: Arezzo, Biblioteca Pubblica della Fraternita dei laici;  
 AS: Arras, Bibliothèque Municipale;  
 AC: Assisi, Biblioteca Comunale;  
 AUT: Autun, Bibliothèque Municipale;  
 AU: Auxerre, Bibliothèque de la ville;

## APPENDIX 3

## LIBRARY SIGLA

BA: Bamberg, Stadtbibliothek;  
 BC: Barcelona, Biblioteca Central;  
 BACA: Bari, Archivio di San Nicola;  
 BV: Benevento, Archivio Capitolare;  
 B: Berlin, Staatsbibliothek, Preussischer Kulturbesitz;  
 BBSU: Bern, Burgerbibliothek;  
 BK: Bernkastel-Kues, Bibliothek des St. Nikolaus-Hospitals (Gemeinschaft);  
 BM: Bernmünster, Stiftsbibliothek;  
 BG: Besançon, Bibliothèque Publique;  
 BRNO: Brno, St. Jakobskirche;  
 BR: Brüssel, Bibliothèque Royale;  
 BU: Budapest, Landesbibliothek;  
 CA: Cambrai, Bibliothèque Municipale;  
 CCC: Cambridge, Corpus Christi College;  
 CFM: Cambridge, Fitzwilliam Museum;  
 CMB: Cambridge, Jesus College;  
 CU: Cambridge, University Library;  
 CH: Chantilly, Bibliothèque du Maréchal de Condé;



Library   Sigla

AI; Albi, Bibliothèque Rochegude:  
AL; Alençon, Bibliothèque Municipale:  
AM; Amiens, Bibliothèque Municipale:  
AN; Angers, Bibliothèque de la Ville:  
APT; Apt, Archives de la Basilique Sainte-Anne:  
AR; Arezzo, Biblioteca Publica della Fraternità dei Laici:  
AS; Arras, Bibliothèque Municipale:  
AC; Assisi, Biblioteca Comunale:  
AUT; Autun, Bibliothèque Municipale:  
AU; Auxerre, Bibliothèque de la Ville:  
BA; Bamberg, Staatsbibliothek:  
BC; Barcelona, Biblioteca Central:  
BACA; Bari, Archivio di San Nicola:  
BV; Benevento, Archivio Capitolare:  
B; Berlin, Staatsbibliothek, Preußischer Kulturbesitz:  
BESU; Bern, Burgerbibliothek:  
BK; Bernkastel-Kues, Bibliothek des St.Nikolaus-hospitals(Cusanusstift):  
BM; Beromünster, Stiftsbibliothek:  
BS; Besançon, Bibliothèque Publique:  
BRNO; Brünn, St.Jacobskirche:  
BR; Brussel, Bibliothèque Royale:  
BU; Budapest, Landesmuseum:  
CA; Cambrai, Bibliothèque Municipale:  
CCC; Cambridge, Corpus Christi College:  
CFM; Cambridge, Fitzwilliam Museum:  
CJEC; Cambridge, Jesus College:  
CU; Cambridge, University Library:  
CH; Chantilly, Bibliothèque du Musée Condé:

CHR; Chartres, Bibliothèque Municipale:  
 CF; Cividale, Biblioteca Museo Archeologico Nazionale:  
 CT; Cortona, Publica Biblioteca Comunale e dell'Accademia Etrusca:  
 DA; Darmstadt, Hessische Landes- und Hochschulbibliothek:  
 DOU; Douai, Bibliothèque Municipale:  
 E; Einsiedeln, Stiftsbibliothek:  
 EE; El Escorial, Biblioteca del Monasterio de San Lorenzo el Real  
       de El Escorial:  
 EN; Engelberg, Stiftsbibliothek:  
 EF; Erfurt, Stadtbibliothek( Amploniana):  
 ER; Erlangen, Musikwissenschaftliches Seminar der Universität:  
 F; Florence, Bibliteca dell'Arcivescovado:  
 FCU; Freiburg/Schweiz, Kantons- und Universitätsbibliothek:  
 FU; Fulda, Landesbibliothek:  
 G; Gerona, Diözesan Museum:  
 GO; Gorizia, Biblioteca del Seminario Teologico Centrale:  
 GU; Graz, Universitätsbibliothek:  
 HE; Heiligenkreuz, Stiftsbibliothek:  
 Ho; Hohenfurt, Stiftsbibliothek:  
 H; Huesca, Biblioteca de la Catedral:  
 IU; Innsbruck, Universitätsbibliothek:  
 IV; Ivrea, Bibliteca Capitolare:  
 KA; Karlsruhe, Badische Landesbibliothek:  
 K; Kassel, Landesbibliothek:  
 KN; Klosterneuburg, Stiftsbibliothek:  
 KO; Königgrätz, Städtisches Museum:  
 KAI; Kopenhagen, Arnamagnäanisches Institut:  
 KK; Kopenhagen, Royal Library:  
 KR; Kremsmünster, Stiftsbibliothek:

LAM; Lambach, Stiftsbibliothek:  
 LA; Laon, Bibliothèque Communale:  
 LE; Leipzig, Universitätsbibliothek:  
 LM; Le Mans, Bibliothèque Municipale:  
 L; León, Biblioteca de la S.Iglesia-Catedral:  
 LER; Lérida, Seminar:  
 LIM; Limoges, Bibliothèque Municipale:  
 LIS; Lisbon , Biblioteca Nacional de Lisboa:  
 LO; Loches, Bibliothèque de la Marie:  
 LBL; London, British Library:  
 LUC; Lucca, Biblioteca Governativa:  
 LU; Lübeck, Stadtsbibliothek:  
 MN; Madrid, Biblioteca Nacional:  
 MI; Mailand, Biblioteca e Pinacoteca Ambrosiana:  
 ME; Melk, Stiftsbibliothek:  
 MB; Montblanch, Archivo de la Iglesia de Santa Maria:  
 MC; Monte-Cassino, Archivio di Monte-Cassino:  
 MO; Montserrat, Biblioteca de Montserrat:  
 MZ; Monza, Biblioteca Capitolare:  
 MG; Moritzburg:  
 MBS; München, Bayerische Staatsbibliothek:  
 MU; München, Universitätsbibliothek:  
 NA; Nancy, Bibliothèque Publique:  
 N; Naples, Biblioteca Nazionale:  
 OL; Olmütz, Studienbibliothek:  
 O; Orléans, Bibliothèque de la Ville:  
 OB; Oxford, Bodleian Library:  
 PA; Paris, Bibliothèque de l'Arsenal:  
 PM; Paris, Bibliothèque Mazarine:  
 PN; Paris, Bibliothèque Nationale:

PSG; Paris, Bibliothèque Sainte-Geneviève:  
 PC; Piacenza, Biblioteca Capitolare:  
 PO; Poitiers, Bibliothèque de la Ville:  
 POR; Porto, Biblioteca Publica Municipal:  
 PAK; Prague, knihovna kapitulni(Metropolitankapitel St.Veit):  
 PNM; Prague, knihovna Národního musea(National Museum):  
 PU; Prague, Národní a Universitní knihovna(University Library)  
 PkV; Prague, Knihovna vyšehradská(Kanonikatstift St.Peter und Paul)  
 PRO; Provins, Bibliothèque de la Ville:  
 RE; Reims, Bibliothèque Municipale:  
 RA; Rome, Biblioteca Angelica:  
 RVAT; Rome, Biblioteca Apostolica Vaticana:  
 RC; Rome, Biblioteca Casanatense:  
 RU; Rome, Biblioteca Universitaria:  
 RV; Rome, Biblioteca Vallicelliana:  
 R; Rouen, Bibliothèque de la Ville:  
 SQ; Saint-Quentin: Bibliothèque Municipale:  
 SA; Salamanca, Biblioteca del Convento de los Dominicanos de San Esteban:  
 SB; Salisbury, Chapter Library:  
 SF; St.Florian, Stiftsbibliothek:  
 SGS; St, Gallen, Stiftsbibliothek:  
 SC; Santiago de Compostela, Biblioteca de la Catedral:  
 SEL; Schlettstadt(Sélestat), Bibliothèque de la Ville:  
 SE; Sens, Bibliothèque Municipale:  
 S; Siena, Biblioteca Comunale degl'Intronati:  
 SK; Sitten, Kapitelarchiv:  
 SL; Stuttgart, Landesbibliothek:  
 TEPL; Tepl, Stiftsbibliothek:



TO; Tours, Bibliothèque Municipale:  
TR; Trier, Kathedralbibliothek:  
T; Troyes, Bibliothèque de la Ville:  
UD; Udine, Biblioteca Arcivescovile:  
U; Utrecht, Universitätsbibliothek:  
V; Vendôme, Bibliothèque de la Ville:  
VN; Verdun, Bibliothèque Municipale:  
VIC; Vich, Archivo Capitular:  
VI; Vich, Museo Episcopal de Vich:  
VO; Vorau, Stiftsbibliothek:  
WR; Warsaw(Breslau), Fürstbischöfliches Diözesanarchiv:  
WC; Washington, Library of Congress:  
WI; Wien, Nationalbibliothek:  
W; Wolfenbüttel, Herzog-August-Bibliothek:  
WO; Worcester, Cathedral Library:  
ZZ; Zürich, Zentralbibliothek:  
Z; Zwettl, Stiftsbibliothek:  
ZW; Zwickau, Ratsschulbibliothek:  
HUG; Private                      Michel Huglo(Paris):

The Catalogue of Responsey Formulas by sources

AL: 15	345	462	576						
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AL: 162	604	639							
AL: 81	9	23	206	376	348	425	604	639	
1112	387	469	589						
1308	25	431							
1331	720								
1613	25	709							

AP: 18

AP: 362

AP: 412

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1732

1748

AP: 695

AP: 177

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BA: 5

1 23

1 24

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1 96

BO: 18 706

BA: 18 85

1 96

BO: 18 706

APPENDIX 4

Catalogue by sources.

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134	134	202	218	348	551	576			
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179	637								
5	23	46	53	60	84	92	109	117	123
153	170	172	229	293	294	297	299	305	318
628	398	543	544	345	353	371	390	401	421
441	449	484	489	497	499	512	523	610	639
9	22	38	108	117	172	294	295	318	338
353	395	449	492	523	545	610	639	706	
346									
202	206	218	637						
14	373	506	572	716					

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AI; 15	340	462	576								
AL; 124	348	639									
AM; 162	604	639									
AN; 81	9	23	206	316	348	425	604	639			
; 112	387	469	585								
; 308	25	431									
; 331	720										
; 813	25	709									
APT; 18	205										
AR; 362	543										
AS; 412	346										
; 563	259	308	661								
; 712	348										
; 718	639										
AC; 695	346										
AUT; 177	202	206	218								
; 178	25	57	86	104	115	134	283	310	348	378	
	446	465	551	558	637	639	662	718			
; 179	202	206	218								
; 181	86	134	202	206	348	551	574				
; 183	77	258	261	348	513	639	661				
AU; 54	137	202	206	218	258	308	314	378	446	558	
	604	617	661	662							
AU; 55	86	348	639	718							
AU; 60	78	79	80	331	482	532	632				
BA; 5	272	537									
; 23	537										
; 24	179	537									
BC; M 662	5	22	46	53	60	84	92	108	117	123	
	153	170	172	229	293	294	297	299	305	318	
	328	338	343	344	345	353	371	390	400	421	
	441	449	484	489	497	499	512	523	610	639	
BC; M 706	5	22	38	108	117	172	294	295	318	338	
	353	390	449	499	523	545	610	639	706		
BACA; 85	346										
; 96	202	206	218	639							
BV; V, 19	14	373	506	572	716						

BV; VI, 34	118	684	692							
; VI, 37	505	716								
; VI, 38	118	684	692							
; VI, 39	118	684	692							
B; 190	537									
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; 40222	25									
; 40610	346									
BESU; 620	604									
BK; 140	346	639								
; 142	403									
BM; 1891	62	544								
BS; 66	348	639	660	713						
BRNO; 23	199	213	223	416	537	661				
BR; 6429-30	346	639								
BU; 172	62									
CA; A 68	348									
; A 69	25	346	633	639						
; A 70	348	629								
; A 71	348	629	639							
; A 72	348	367	639							
; A 73	348	629								
; A 76	348	629								
; A 79	348	367	639							
; A 83	348	367	639							
; A 98	348									
; B 172	346									
; C 31	346									
; C 38	25	149	212	348	367	391	629	639	710	
CCC; 312	306									
CFM; 63	346	639								
CJEC; 22	639									
CU; 9	140	453	348	639						
CH; 718	77	100	138	166	202	206	218	276	459	527
	706	721								
; 1076	348	660								
CHR; 260	348									



CHR; 89	192	708								
CF; XXIX	213	270	416	537						
; XXX	510	639	660							
; XXXI	346									
; XXXIV	346	510	639	660						
; XXXIX	122	443								
; XL	638									
; XLI	213	270	416	537						
; XLIV	122	124	443	638	639					
; XLVII	213	270	416	510	537	593	639	660		
; XLVIII	124	443								
; XLIX	346	537								
; LVI	213	270	416	537						
; LVII	124	213	270	346	416	443	537	638	705	
; XCI	213	537								
; XCIII	213	270	416	537						
; CI	537									
; CII	537									
CT; 12	383	538								
DA; 29	537									
; 89	346									
; 878	346	639								
DOU; 69	346	636	639							
; 111	346									
; 116	275	675								
; 128	275	675								
; 170	299									
E; 610	196	270	416	537						
; 611	25	196	270	416	431	537				
; 631	196	537								
EE;L III 4	421	514								
EN; 102	417									
; 314	4									
EF; 44	537									
ER; s,n	5	15	38	77	117	294	318	390	452	639
F; s,n	16	90	143	151	197	206	226	260	284	332
	341	434	538	543	676					

FCU; L 61	12	25	59	73	77	105	202	206	218	348
	358	460	494	500	529	639	713			
; L 322	25	77	105	202	206	218	348	633	639	713
FU; 55	25	448								
; 71	176	448	673							
; 83	537									
G; 19	5	10	19	38	60	77	87	117	123	170
	228	229	294	296	318	335	343	344	345	353
	390	413	449	489	497	499	507	512	584	604
	610	724								
; s, n	5	35	84	299	315	344	390	421	441	484
	497	510	523	567	614					
GO; A	431	510	626	660						
; B I	202	213	218	270	416	431	510	537	626	639
	660									
; B II	213	270	416	537	626	660				
; C I	431									
; C II	660									
; D	202	213	218	270	416	537	626			
GU; 29	4	62	63	213	230	270	410	416	485	536
	537	544								
; 30	25	696								
; 116	213	270	416	537						
; II 756	213	270	416	422	537					
HE; 157	25									
HO; 42	4									
; CLXXXIX	25									
H; 2	33	40	299	578						
; 7	67	209	545							
; 8	52	299	364							
; 9	21	60	93	106	126	153	178	330	334	352
	515	564	639							
IU; 457	169	230								
IV; 106	15	197	206	223	263	538				
KA; A, LX	25	417	660							
; B, 15	4									
; B, 102	348									
; 16	346									
K; 106	62									

K; 15	524									
KN; 79	4									
; 589	25	431								
; 995	660									
; 998	448									
; 999	25	431								
; 1003	25	346	431							
; 1004	25	431								
; 1005	660									
; 1009	213									
; 1010	51	213	537	592	660					
; 1012	660									
; 1013	51	213	537							
KO; 39	25	167	241							
; 41	64	122	183	184	213	223	262	266	270	272
	281	416	537	596	660	673				
; 42	25	29	185	243	262	290	448	483	533	608
	658	694	696	731						
KAI; 241a	322									
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KK; 3449	25	179	422	431	537	553	639	648	652	729
; 630	83									
; 632	639									
; 522	595									
KR; 31	448	696								
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LAM; CXIII	230									
LA; 223	639									
; 263	86	168	376	498	565	112				
LE; 770	243	292	537	658	694					
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LM; 362	348	639								
L; 9	136	278	287	379	396	400	431	531	583	604
	639	653								
LER; s,n	342									
LIM; 2	31	32	364	510	541	573				
LIS; 38	348	639								
LO; 4	100	138	348	412	431	527	604	633	639	706
LO; 11	138	308	348	412	431	527	604	633	639	706

LBL; 27630	4	537									
; 30850	294										
; 2615	43	49	130	166	181	212	221	231	145	264	
	280	325	346	542	554	558	559	563	590	601	
	604	613	681	721							
; 2945	639										
LUC; II	16	151									
LU; 4	25	346	639								
; 6	346	639									
; 8	346										
; 19	346										
; 27	25	346	639								
MN; 288	43	152	181	202	206	218	346	542	558	604	
	605	649									
; 1566	269	348									
MI; D 75	639										
ME; 950	445										
MB; s,n(13)	60	109	123	170	229	240	421	452	489	510	
	549	657									
; s,n(15)	22	35	60	109	121	123	170	172	235	240	
	338	351	353	435	489	510	523	657	714		
MC; 542	14	341	572	716							
MO; 36	639										
; 72	10	334	337	362	450	491	520				
MZ; C.12,75	384	416									
; C.15,79	14										
MOR; 6	639										
MBS; 2988	448	537	673								
; 2992	176	291	445	483	524	537	658	673	694	696	
	730										
; 3215	660										
; 4475	213	270	416								
; 4612	230										
; 5023	176	270	416	445	483	537	673	694	696		
; 5539	4	230									
; 6423	639										
; 7600	537	673									
; 8815	673										
; 9508	243	291	292	658	694						



MBS;9551	122	213	537							
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;9640	62									
;11763	448									
;12201c	213	537	592							
;14084	62									
;14377	688									
;14845	213	537								
;14926	25	110	431							
;15502	270	416	537							
;15504	270	416	537							
;16526	483									
;17001	431									
;17002	431									
;17004	346									
;17010	346	431								
;17017a	270	416	537							
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;23006	483									
;23029	445									
;23035	606									
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;26863	448									
MU;150	270	416	537							
NA;28	633	639								
N;VI.G.34	562									
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OL;II 86	25	445								
O;113	131	202	212	220	256	313	463	598	639	660
	666									
OB;596	605									
;948	25									
;202	213	270	416	537						
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	537	604	639	682	686					

OB;366	162	197	206	225	503					
;27	94	128	147	272	537	579	611			
PA;113	341	348								
;135	119	537								
;153	125	157	202	218	259	346	558	565	639	661
;193	346									
;237	700									
;279	25	99	104	181	206	212	215	348	469	604
	633	639								
;666	132	177	568							
PM;386	25	27	77	107	166	202	206	216	218	308
	321	348	510	514	521	528	604	639	695	721
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;464	639									
PN;5717	471									
;776	318	364	693							
;781	393									
;784	166	365	393	721						
;785	348									
;786	348	429								
;811	202	206	218	348						
;830	348									
;861	346									
;903	8	195	393	421	633	639				
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;907	348	634								
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;913	95									
;916	132	177	386	568						
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	615	632	639							
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	352	555	580							
;1085	202	206	218	267	555	680				
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;1255	77	166	202	206	218	267	348	457	459	516
	639	680	721							
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	528	546	558	565	569	639	660	661		
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;1337	346									
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	334	352	470	479	555	560	580	589	678	680
;1339	8	346								
;3549	352									
;3719	352	510	722							
;5344	192	472	708							
;8898	159									
;9425	137	202	206	218	308	348	378	446	558	617
	662									
;9449	202	206	218	267	348	555	680			
;10478	348	639								
;10482	202	206	218							
;10506	639									
;10511	348	510	604							
;12035	157	202	206	218	259	346	558	565	639	661
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	206	218	348	355	401	409	454	472	488	496
	511	525	616	618	639	680	708			
;12584	11	181	192	202	206	218	246	252	259	267
	348	472	496	510	511	618	639	661	680	708
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;15163	62									
;15181	202	206	218	346	639					
;15613	202	206	218	346	639	661				
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;17318	634									
;17320	346									
;17321	634									
;17329	634									
;17716	510	639	685							
;443	101	234	307	480	534	690				
;1235	202	206	218	267	555	680				
;1236	77	202	206	212	218	258	261	267	348	558
	661	680								
;1535	77	123	202	206	218	259	331	348	385	532
	558	661								
;2189	639									
;2444	252									
;3003	25	639	685							
PSG;117	25	86	137	202	206	212	221	259	346	508
	565	604	639	660	661	717				
;122	100	145	348	527	706					
;1252	218	348								
;2618	346	639								
;2634	348	728								
;2641	25	631	639							
;2732	348									
PC;65	6	14	258	380	383	538	603	661	716	
PO;33	348									
;35	348									
POR;1151	580									
PAK;N XXIX	403									
;P.VI.1	122	183	184	199	213	223	262	266	268	270
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;P.VI.2	533									
;P.VI.3	25	509								
PNM;XII A 21	25	29	42	65	236	243	270	290	445	483
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;XII F 14	62	230	639							
PU;I E 12	4	62	169	230	587					
;III D 10	270	416	445	448	673	694				



PU; III H 2	341									
; IV H 12	64	65	185	243	262	272	290	445	448	483
	495	517	533	608	658	673	694	696	701	731
; VI B 24	272									
; VI G 3a	431	509								
; VI G 3b	524									
; VI G 5	272	524	537							
; VI G 10a	272	524	537							
; VI G 10b	272	524	537							
; VI G 15	272	537								
; VII C 10	4	537								
; VII F 13	346									
; VII G 16	272	524	537							
; VII H 1	509									
; VIII C 15	341	445	509	696						
; XII A 9	25	403								
; XII E 15a	524									
; XII E 15b	509									
; XII E 15c	509									
; XIII A 5b	25									
; XIV B 6	184	223	262	281	416	596				
; XIV C 20	696									
; XIV G 46	509									
PKV; V C 8	25	41	64	65	185	223	243	262	270	272
	290	291	416	445	448	517	533	608	656	658
	673	694	696	701	731					
PRO; 233	202	206	218	639						
RE; 264	348	604								
; 283	348									
RA; 123	28	180	433	487	560	687				
RVAT; 4014	298									
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; 10946	90									
; 10654	16									
; 308	120	218	227	420	537	604	682	686		
; 552	274	416	448	673	696					
; 334	373									
; 488	666									
; 586	136									

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;1424	607									
;602	14	36	37	394	501	572	699			
RC;1574	703									
RU;120	381									
RV;C 5	1	14	50	89	98	116	146	154	222	223
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;C 13	150	341	505	537	561	572				
R;192	113	691								
;216	218	227	259	348	639	661	682			
;222	218	227	348	682						
;244	639									
;245	158	348	469	639	660					
;251	469									
;253	348									
SQ;9	447									
SA;s,n	346									
SB;152	258	420	604	661	686					
SF;XI 410	270	416								
;XI 491	448									
SGS;360	68	537								
;380	68	537								
;381	537									
;384	68									
;388	68	537								
;390	68	270	416	537						
;392	25	270	416	448	673					
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;437	213	270	277	416	537					
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;546	4	62	169							
;561	68	537								
;614	198	206	223							
SC;s,n	504									
SEL;22	299									
SE;6	202	206	218	259	299	348	558	639	661	
;7	206	348								
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S;G III 2	628									
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;42	25	70	448	685						
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;62	62	483	697							
;22	635									
SL;95	62	270	416	477	537	639				
TEPL;b 14	348									
TO;149	43	127	202	206	218	348	604	639	712	
;153	348									
;159	13	43	100	138	145	193	202	206	216	218
	348	424	432	466	506	514	527	604	706	
;160	348	639								
;212	164									
TR;173	25	476								
;239	688									
T;109	202	206	218	348	604	639				
;571	202	206	218							
;720	202	206	218							
;721	348	639	660							
;1148	107	528								
;1253	348									
;1846	660									
UD;84	223	384	537	538						
U;404	199	206	223	274	679					
;406	25	139	183	199	206	223	266	537	661	
;407	25	183	199	206	223	266	537	661		
;408	25	190	199	206	223	537				
;409	25	190								
;411	25									
V;17 C	202	206	218	346	558					
;17 E	25	158	175	202	206	218	348	431	469	514
	604	605	639	660	689	709				
;221	202	206	218	604						
;268	348									
;269	202	206	218	604	641					

V;270	639									
;271	25	348	639							
VN;107	25	431	630							
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;129	630									
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;133	346									
;134	346									
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;139	639									
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;10	392									
;17	121									
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;5392	341	353								
;7617	421	502								
VO;121	639									
;253	660									
;287	4	213	537							
WC;M 2147	25	661								
WI;1802	537	673								
;4494	673									
;14815	704									
W;31	346									
;169	537									
;170	232									
;195	176	673								
;353	431									
;506	357	677								
;520	184	281	537							
;522	537	594								
;593	448	694								
;677	348									
;1067	62	438								
;4383	44	188	239	267	580	680				
WO;F.160	186	255	259	271	348	361	661			



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ZZ;C 63	639				
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;101	25	431			
;132	537				
Z;41	639				
ZW;XCIV 5	445	673			
;XCIV 6	199	213	223	270	416
HUG;s,n	321	324	333	348	481

# APPENDIX

Catalogue by Province (after Hermann Kopp)

# 122-RESPONSORY PROSULAS

1 RV:CS

4 HQ:20  
LCL:21070

EN:314  
HNS:2539

WU:29  
PU:1258

HO:42  
PU:V11C18

CA:9.15  
SC:545

KN:75  
VO:207

5 BC:H652  
VI:3000

SC:M788

ER:9.0

G:15

S:2.A

VIC:CNXIV

6 PC:65

7 PH:12014

8 PH:203

PH:1338

9 AN:81

10 G:15

HO:12

11 PH:12044

PH:12584

12 SCU:187

13 VO:150

14 BV:V.13  
SVAT:802

MC:542

HZ:C13.78

H:2V1A75

PC:65

RV:CS

15 ER:4.0

16 F:4.0

LUC:11

SVAT:12854

17 G:15

20 H:2

22 BC:H657

SC:H708

HB:2,n(15)

23 AN:81

25 AN:308  
C:111  
HO:CLXXIX  
KO:38  
HNS:2125  
PH:1203  
PU:X11A50  
SK:45  
U:111

AM:513  
YCU:187  
KA:A.1X  
KO:42  
OS:1128  
PGL:117  
PGL:VCA  
TK:173  
W:125

ANT:178  
TCU:1322  
KN:589  
KK:3449  
OS:848  
PGL:1241  
SGL:282  
U:106  
V:211

2:46327  
PH:59  
KN:289  
LO:4  
OS:84  
PAN:P.Y:3  
SK:8  
U:107  
VC:82147

CA:485  
GU:38  
KN:1093  
LU:27  
PA:220  
PGL:X11A21  
SK:1  
U:108  
VC:82147

CA:138  
HE:151  
KN:1284  
HNS:11225  
PH:380  
PU:X11A8  
SK:42  
U:108  
Z:101

26 PH:350

27 RA:125

28 KO:42

PHX:X1A21

31 LHM:2

32 LHM:2

33 H:2

35 G:15.0

HB:2,n(15)

36 SVAT:802

37 H:XV1A75

SVAT:682

38 BC:H708

EA:4.0

G:15

VIC:CNXIV

40 H:2

41 PKV:VCA

42 PHX:X1A21

43 LHM:2015

HN:280

TO:145

TO:185

44 PH:1084

PH:1118

PH:1238

W:4385

45 PH:12844

## APPENDIX 5

### Catalogue by Prosulas (after Hofmann-Brandt)

# 732 RESPONSORY PROSULAS

1 RV;C5

4 WR;58 EN;314 GU;29 HO;42 KA;B,15 KN;79  
LBL;27630 MBS;5539 PU;IE12 PU;VIIC10 SGS;546 VO;287

5 BC;M662 BC;M706 ER;s,n G;19 G;s,n VIC;CXXIV  
VI;3880

6 PC;65

7 PN;12044

8 PN;903 PN;1339

9 AN;81

10 G;19 MO;72

11 PN;12044 PN;12584

12 FCU;L61

13 TO;159

14 BV;V,19 MC;542 MZ;C15.79 N;XVIA19 PC;65 RV;C5  
RVAT;602

15 ER;s,n IV;106 VIC;CXXIV VI;3880

16 F;s,n LUC;II RVAT;10654

19 G;19

21 H;9

22 BC;M662 BC;M706 MB;s,n(15)

23 AN;81

25 AN;308 AN;813 AUT;178 B;40222 CA;A69 CA;C38  
E;611 FCU;L61 FCU;L322 FU;55 GU;30 HE;157  
HO;CLXXXIX KA;A,LX KN;589 KN;999 KN;1003 KN;1004  
KO;39 KO;42 KK;3449 LU;4 LU;27 MBS;14926  
MBS;23266 OL;II86 OB;948 OB;d4 PA;279 PM;386  
PN;3003 PSG;117 PSG;2641 PAK;P,VI,3 PNM;XIIA21 PU;XIIA9  
PU;XIIIA5b PKV;VCa SGS;392 SK;2 SK;4 SK;42  
SK;46 TR;173 U;406 U;407 U;408 U;409  
U;411 V;17E V;271 VN;107 WC;M2147 ZZ;101

27 PM;386

28 RA;123

29 KO;42 PNM;XIIA21

31 LIM;2

32 LIM;2

33 H;2

35 G;s,n MB;s,n(15)

36 RVAT;602

37 N;XVIA19 RVAT;602

38 BC;M706 ER;s,n G;19 VIC;CXXIV

40 H;2

41 PKV;VCa

42 PNM;XIIA21

43 LBL;2615 MN;288 TO;149 TO;159

44 PN;1084 PN;1118 PN;1338 W;4383

45 PN;12044

46 BC;M662					
49 LBL;2615					
50 RV;C5					
51 KN;1010	KN;1013				
52 H;8					
53 BC;M662					
57 AUT;178					
59 FCU;L61					
60 BC;M662	G;19	H;9	MB;s,n(13)	MB;s,n(15)	
61 PN;1138					
62 BM;1891 MBS;14084 SL;95	BU;172 PN;15163 W;1067	GU;29 PNM;XIIF14	K;106 PU;IE12	MBS;9552 SGS;546	MBS;9640 SK;62
63 GU;29					
64 KO;41	PU;IVH12	PKV;VCa			
65 PNM;XIIA21	PU;IVH12	PKV;VCa			
66 PN;1084	PN;1118	PN;1338			
67 H;7					
68 LE;391 SGS;561	SGS;360	SGS;380	SGS;384	SGS;388	SGS;390
69 B;40047					
70 SK;42					
73 FCU;L61					
77 AUT;183 PM;386	CH;718 PN;904	ER;s,n PN;1107	FCU;L61 PN;1255	FCU;L322 PN;1236	G;19 PN;1535
78 AU;60	PN;1028				
79 AU;60	PN;1028				
80 AU;60	PN;1028	SE;46			
81 PN;12044					
82 RVAT;623					
83 KK;630					
84 BC;M662	G;s,n				
86 AUT;178	AUT;181	AU;55	LA;263	PSG;117	
87 G;19					
89 RV;C5					
90 F;s,n	RVAT;10646				
92 BC;M662					
93 H;9					
94 LE;391	OB;27				
95 PN;913					
96 PN;16309					
98 RV;C5					
99 PA;279					
100 CH;718	LO;4	PSG;122	TO;159		



101 PN;443  
 102 RVAT;10645  
 104 AUT;178 PA;279  
 105 FCU;L61 FCU;L322  
 106 H;9  
 107 PM;386 PN;1266 T;1148  
 108 BC;M662 BC;M706  
 109 MB;s,n(13) MB;s,n(15)  
 110 MBS;14926  
 112 LA;263  
 113 R;192  
 114 PN;17296  
 115 AUT;178  
 116 RV;C5  
 117 BC;M662 BC;M706 ER;s,n G;19 VIC;CXXIV VI;3880  
 118 BV;VI.34 BV;VI.38 BV;VI.39  
 119 PA;135  
 120 OB;d4 RVAT;308  
 121 MB;s,n(15) VIC;17  
 122 CF;XXXIX CF;XLIV KO;41 MBS;9551 PAK;P,VI,1  
 123 BC;M662 G;19 MB;s,n(13) MB;s,n(15) PN;1535  
 124 CF;XLIV CF;XLVIII CF;LVII  
 125 PA;153 PN;1266  
 126 H;9  
 127 TO;149  
 128 OB;27  
 129 OB;222  
 130 LBL;2615  
 131 O;113  
 132 PA;666 PN;916  
 133 PN;1084 PN;1338 PN;12044  
 134 AUT;178 AUT;181  
 136 L;9 RVAT;586  
 137 AU;54 PN;9425 PSG;117  
 138 CH;718 LO;4 LO;11 TO;159  
 139 U;406  
 140 CU;9 OB;d4  
 142 PN;12044  
 143 F;s,n  
 145 PSG;122 TO;159  
 146 RV;C5  
 147 OB;27

149 CA;C38	PN;1122	PN;1122	SGS;476		
150 RV;C13	LE;381	PAK;P,VI,1	U;406	U;407	W;487
151 F;s,n	LUC;II	PN;1136	PN;15308		
152 MN;288					
153 BC;M662	H;9	GO;D	PN;238	U;173	PA;179
154 RV;C5		PN;1828	W;1214	PN;1085	PN;1288
156 RVAT;623		PN;1849	PN;18182	PN;12815	PN;12814
157 PA;153	PN;1266	PN;15813	PN;1235	PN;238	PN;1923
158 R;245	V;17E	SE;6	SE;23	SE;17	TO;14E
159 PN;8898		1;122	V;17C	V;17C	V;17E
162 OB;366					
163 PN;1090					
164 TO;212					
165 PN;16309					
166 CH;718	LBL;2615	PM;386	PN;784	PN;1107	PN;1255
167 KO;39					
168 LA;263					
169 IU;457	PU;IE12	SGS;546			
170 BC;M662	G;19	MB;s,n(13)	MB;s,n(15)	VI;3880	
172 BC;M662	BC;M706	MB;s,n(15)			
175 PN;16309	V;17E				
176 FU;71	MBS;2992	MBS;5023	W;195		
177 PA;666	PN;916	PN;1088			
178 H;9					
179 BA;24	KK;3449				
180 RA;123					
181 LBL;2615	MN;288	PA;279	PN;904	PN;12044	PN;12584
PN;16309	SE;46				
182 PN;17296					
183 KO;41	PAK;P,VI,1	U;406	U;407		
184 KO;41	PAK;P,VI,1	PU;XIVB6	W;520		
185 KO;42	PU;IVH12	PKV;VCa			
186 WO;F160					
187 PN;1338					
188 W;4383					
190 U;408	U;409				
192 CHR;89	PN;5344	PN;12044	PN;12584		
193 TO;159					
194 PN;908					
195 PN;903					
196 E;610	E;611	E;631			
197 F;s,n	IV;106	OB;366			

198 PN;1084	PN;1118	PN;1338	SGS;614		
199 BRNO;23 U;408	LE;391 ZW;XCIV6	PAK;P,VI,1	U;404	U;406	U;407
201 PN;1084	PN;1118	PN;1338	PN;16309		
202 AUT;177 FCU;L322 PM;386 PN;1266 PN;12584 PSG;117 TO;159 V;221	AUT;179 GO;81 PN;811 PN;9425 PN;15181 PRO;233 T;109 V;269	AUT;181 GO;0 PN;1020 PN;9449 PN;15613 SE;6 T;571 CH;718	AU;54 MN;288 PN;1028 PN;10482 PN;1235 SE;29 T;720	BACA;96 O;113 PN;1085 PN;12035 PN;1236 SE;46 V;17C	FCU;L61 PA;153 PN;1255 PN;12044 PN;1535 TO;149 V;17E
203 PN;1084	PN;1118				
204 PN;12044					
205 APT;18					
206 AN;81 CH;718 OB;222 PN;1028 PN;9449 PN;15613 SGS;614 TO;159 U;407	AUT;177 F;s,n OB;366 PN;1085 PN;10482 PN;1235 SE;6 T;109 U;408	AUT;179 FCU;L61 PA;279 PN;1255 PN;12035 PN;1236 SE;7 T;571 V;17C	AUT;181 FCU;L322 PM;386 PN;1266 PN;12044 PN;1535 SE;29 T;720 V;17E	AU;54 IV;106 PN;811 PN;1269 PN;12584 PSG;117 SE;46 U;404 V;221	BACA;96 MN;288 PN;1020 PN;9425 PN;15181 PRO;233 TO;149 U;406 V;269
209 H;7					
210 PN;1084	PN;1118	PN;1338			
211 PN;16309					
212 CA;C38 PSG;117	LBL;2615	O;113	PA;279	PN;1020	PN;1236
213 BRNO;23 CF;XCI GU;116 MBS;4475 PAK;P,VI,1	CF;XXIX CF;XCIII GU;11756 MBS;9551 SGS;437	CF;XLI GO;81 KN;1009 MBS;12201c VO;287	CF;XLVII GO;81I KN;1010 MBS;14845 ZW;XCIV6	CF;LVI GO;0 KN;1013 OB;202	CF;LVII GU;29 KO;41 OB;346
214 PN;1084	PN;1118	PN;1338			
215 PA;279					
216 PM;386	TO;159				
218 AUT;177 FCU;L322 PM;386 PN;1266 PN;12044 PN;1535 SE;6 T;571	AUT;179 GO;81 PN;811 PN;1269 PN;12584 PSG;1252 SE;29 T;720	AU;54 GO;0 PN;904 PN;9425 PN;15181 PRO;233 SE;46 V;17C	BACA;96 MN;288 PN;1028 PN;9449 PN;15613 RVAT;308 TO;149 V;17E	CH;718 OB;d4 PN;1085 PN;10482 PN;1235 R;216 TO;159 V;221	FCU;L61 PA;153 PN;1255 PN;12035 PN;1236 R;222 T;109 V;269
220 PN;1020	O;113				
221 LBL;2615	PSG;117				
222 RV;C5					
223 BRNO;23 PAK;P,VI,1 U;404	IV;106 PU;XIVB6 U;406	KO;41 PKV;VCa U;407	LE;391 RV;C5 U;408	OB;222 SGS;614 ZW;XCIV6	PN;1118 UD;84
224 PN;1084					
225 OB;366					
226 F;s,n					
227 OB;d4	PN;904	RVAT;308	R;216	R;222	
228 G;19					
229 BC;M662	G;19	MB;s,n(13)	VIC;2		

230	GU;29 PU;IE12	IU;457	LAM;CXIII	MBS;4612	MBS;5539	PNM;XIIF14
231	LBL;2615					
232	W;170					
234	PN;443					
235	MB;s,n(15)					
236	PNM;XIIA21					
239	PN;1084	PN;1118	PN;1338	W;4383		
240	MB;s,n(13)	MB;s,n(15)	VIC;5			
241	KO;39					
243	KO;42	LE;770	MBS;9508	PNM;XIIA21	PU;IVH12	PKV;VCa
245	LBL;2615					
246	PN;12584					
252	PN;12584	PN;16309	PN;2444			
255	WO;F160					
256	O;113	PN;1020				
257	PN;17296					
258	AUT;183	AU;54	PN;1236	PC;65	SB;152	
259	AS;563 PSG;117	PA;153 R;216	PN;1266 SE;6	PN;12035 SE;29	PN;12584 VN;128	PN;1535 WO;F160
260	F;s,n					
261	AUT;183	PN;1236				
262	KO;41	KO;42	PAK;P,VI,1	PU;IVH12	PU;XIVB6	PKV;VCa
263	IV;106	OB;222				
264	LBL;2615					
265	PN;1338					
266	KO;41	PAK;P,VI,1	U;406	U;407		
267	PN;1085 W;4383	PN;1255	PN;9449	PN;12584	PN;1235	PN;1236
268	PAK;P,VI,1					
269	MN;1566					
270	CF;XXIX E;610 GU;116 MBS;15502 PAK;P,VI,1 SGS;392	CF;XLI E;611 GU;II756 MBS;15504 PNM;XIIA21 SGS;437	CF;XLVII GO;8I KO;41 MBS;17017a PU;IIID10 SL;95	CF;LVI GO;8II LE;391 MU;150 PKV;VCa ZW;XCIV6	CF;LVII GO;D MBS;4475 OB;202 SF;410	CF;XCIII GU;29 MBS;5023 OB;346 SGS;390
271	WO;F160					
272	BA;5 PU;VIG5	KO;41 PU;VIG10a	OB;27 PU;VIG10b	PAK;P,VI,1 PU;VIG15	PU;IVH12 PU;VIIG16	PU;VIB24 PKV;VCa
274	RVAT;552	U;404				
275	DOU;116	DOU;128				
276	CH;718					
277	SGS;437					
278	L;9					
280	LBL;2615					
281	KO;41	PAK;P,VI,1	PU;XIVB6	W;520		



282	PN;17296					
283	AUT;178					
284	F;s,n					
286	PN;1088					
287	L;9					
288	PN;17296					
290	KO;42	PNM;XI IA21	PU;IVH12	PKV;VCa		
291	KR;190	MBS;2992	MBS;9508	PKV;VCa		
292	LE;770	MBS;9508				
293	BC;M662					
294	BC;M662	BC;M706	ER;s,n	G;19	LBL;30850	VIC;CXXIV
295	BC;M706					
296	G;19					
297	BC;M662					
298	RVAT;4014					
299	BC;M662 SEL;22	DOU;170 SE;6	G;s,n SE;29	H;2	H;8	PN;1028
305	BC;M662					
306	CCC;312					
307	PN;443					
308	AS;563	AU;54	LO;11	PM;386	PN;9425	
310	AUT;178					
313	O;113					
314	AU;54					
315	G;s,n					
316	AN;81					
317	PAK;P,VI,1					
318	BC;M662 VI;3880	BC;M706	ER;s,n	G;19	PN;776	VIC;CXXIV
321	PM;386	HUG;s,n				
322	KAI;241a					
324	HUG;s,n					
325	LBL;2615					
328	BC;M662					
330	H;9					
331	AU;60	PN;1028	PN;1535			
332	F;s,n					
333	HUG;s,n					
334	H;9	MO;72	PN;1338			
335	G;19					
337	MO;72	VI;3880				
338	BC;M662	BC;M706	MB;s,n(15)			
339	PN;17296					

340 AI;15					
341 F;s,n RV;C13	MC;542 VI;5392	PA;113	PU;IIH2	PU;VIIIC15	RV;C5
342 LER;s,n					
343 BC;M662	G;19				
344 BC;M662	G;19	G;s,n			
345 BC;M662	G;19				
346 AS;412 BR;6429-30 CF;XXXIV DOU;111 LU;8 PA;153 PSG;117 V;17C ZZ;C63 PN;1337	AC;695 CA;A69 CF;XLIX KA;16 LU;19 PA;193 PSG;2618 VN;130 PN;861 PN;1339	BACA;85 CA;8172 CF;LVII KN;1003 LU;27 PN;12035 PAK;P,VI,1 VN;133 PN;1107	BK;140 CA;C31 DA;89 LBL;2615 MN;288 PN;15181 PU;VIIF13 VN;134 PN;1112	B;40610 CFM;63 DA;878 LU;4 MBS;17004 PN;15613 SA;s,n VN;137 PN;1266	B;792 CF;XXXI DOU;69 LU;6 MBS;17010 PN;17320 SE;46 W;31 PN;1269
347 RVAT;623					
348 AL;124 AU;55 CA;A72 CA;C38 LM;362 PA;279 PN;830 PN;1255 PN;12044 PSG;1252 RE;283 SE;7 TO;159 V;268	AN;81 BS;66 CA;A73 CU;9 LIS;38 PM;386 PN;904 PN;1266 PN;12584 PSG;2634 R;216 SE;29 TO;160 V;271	AS;712 CH;1076 CA;A76 CHR;260 LO;4 PM;411 PN;906 PN;9425 PN;17309 PSG;2732 R;222 SK;41 T;109 W;677	AUT;178 CA;A68 CA;A79 FCU;L61 MN;1566 PN;785 PN;907 PN;9449 PN;1236 PO;33 R;245 TEPL;b14 T;721 WO;F160	AUT;181 CA;A70 CA;A83 FCU;L322 OB;d4 PN;786 PN;1020 PN;10478 PN;1535 PO;35 R;253 TO;149 T;1253 HUG;s,n	AUT;183 CA;A71 CA;A98 KA;8102 PA;113 PN;811 PN;1028 PN;10511 PSG;122 RE;264 SE;6 TO;153 V;17E LO;11
351 MB;s,n(15)					
352 H;9 PN;16309	PN;1084	PN;1139	PN;1338	PN;3549	PN;3719
353 BC;M662	BC;M706	G;19	MB;s,n(15)	VI;5392	
355 PN;12044					
356 PN;1139					
357 W;506					
358 FCU;L61					
360 RV;C5					
361 WO;F160					
362 MO;72					
364 H;8	LIM;2	PN;776			
365 PN;784					
367 CA;A72	CA;A79	CA;A83	CA;C38		
369 PN;17296					
371 BC;M662					
372 PN;17296					
373 BV;V,19	RVAT;334				
374 PN;17296					
376 LA;263					
378 AUT;178	AU;54	PN;9425			
379 L;9					

380 PC;65					
381 RU;120					
382 RV;C5					
383 CT;12	PC;65				
384 MZ;C12	UD;84				
385 PN;1535					
386 PN;916					
387 AN;112					
388 PN;1266					
390 BC;M662 VI;3880	BC;M706	ER;s,n	G;19	G;s,n	VIC;CXXIV
391 CA;C38					
392 PN;16309	VIC;10				
393 PN;781	PN;784	PN;903	PN;1088		
394 RVAT;602					
395 RV;C5					
396 L;9					
397 RV;C5					
400 BC;M662	L;9				
401 PN;12044					
403 BK;142	PAK;N,XXIX	PU;XIIA9			
407 LE;391					
408 RV;C5					
409 PN;12044					
410 GU;29					
411 OB;d4					
412 LO;4	LO;11				
413 G;19					
415 RV;C5					
416 BRNO;23 CF;XCIII GU;29 MBS;4475 OB;202 RVAT;552 ZW;XCIV6	CF;XXIX E;610 GU;116 MBS;5023 OB;346 SF;410	CF;XLI E;611 GU;II756 MBS;15502 PAK;P,VI,1 SGS;390	CF;XLVII GO;8I KO;41 MBS;15504 PU;IIID10 SGS;392	CF;LVI GO;8II LE;391 MBS;17017a PU;XIVB6 SGS;437	CF;LVII GO;D MZ;C12 MU;150 PKV;VCa SL;95
417 EN;102	KA;A,LX				
420 OB;d4	RVAT;308	SB;152			
421 BC;M662 PN;1091	EE;LIII4 PN;16309	G;s,n VIC;5	MB;s,n(13) VI;3880	PN;903 VI;7617	PN;1090
422 GU;II756	KK;3449				
424 TO;159					
425 AN;81					
426 PN;17296					
428 RV;C5					
429 PN;786					

431 AN:308 KN:999 LO:11 PU:VIG3a	E: 611 KN:1003 MBS:14926 V:17E	GO: A KN:1004 MBS:17001 VN:107	GO: B I KK:3449 MBS:17002 W:353	GO: C I L: 9 MBS:17010 ZZ:101	KN:589 LO:4 MBS:23266
432 TO:159					
433 RA:123					
434 F:s,n					
435 MB:s,n(15)					
438 W:1067					
441 BC:M662	G:s,n				
443 CF:XXXIX	CF:XLIV	CF:XLVIII	CF:LVII		
445 KR:190 PNM:XIIA21	ME:950 PU:IIID10	MBS:2992 PU:IVH12	MBS:5023 PU:VIIIC15	MBS:23029 PKV:VCa	OL:II86 ZW:XCIV5
446 AUT:178	AU:54	PN:9425			
447 SQ:9					
448 FU:55 MBS:11763 SF:491	FU:71 MBS:26863 SGS:392	KN:998 PU:IIID10 SK:42	KO:42 PU:IVH12 W:593	KR:31 PKV:VCa ZZ:16	MBS:2988 RVAT:552
449 BC:M662	BC:M706	G:19			
450 MO:72					
451 OB:d4					
452 ER:s,n	MB:s,n(13)	VIC:CXXIV			
453 CU:9	OB:d4				
454 PN:12044					
455 PN:1088					
457 PN:1255					
459 CH:718	PN:1255				
460 FCU:L61					
462 AI:15					
463 O:113	PN:1020				
464 RV:C5					
465 AUT:178					
466 TO:159					
469 AN:112	PA:279	R:245	R:251	V:17E	
470 PN:1338	PN:16309				
471 PN:5717					
472 PN:5344	PN:12044	PN:12584			
474 VI:3880					
476 TR:173					
477 SL:95					
479 PN:1338					
480 PN:443					
481 HUG:s,n					
482 AU:60	PN:1028				
483 KO:42	MBS:2992	MBS:5023	MBS:16526	MBS:23006	PNM:XIIA21



484	BC;M662	SK;62				
		G;s,n				
485	GU;29					
487	RA;123					
488	PN;12044					
489	BC;M662	G;19	MB;s,n(13)	MB;s,n(15)		
490	PN;1139					
491	MO;72	VI;3880				
493	RV;C5					
494	FCU;L61					
495	PU;IVH12					
496	PN;12044	PN;12584				
497	BC;M662	G;19	G;s,n			
498	LA;263					
499	BC;M662	BC;M706	G;19			
500	FCU;L61					
501	RVAT;602					
502	VI;7617					
503	OB;222	OB;366				
504	SC;s,n					
505	BV;VI.37	RV;C13				
506	TO;159					
507	G;19					
508	PSG;117					
509	PAK;P,VI,3 PU;XIVG46	PU;VIG3a	PU;VIIH1	PU;VIIIC15	PU;XIIE15b	PU;XIIE15c
510	CF;XXX LIM;2 PN;10511	CF;XXXIV MB;s,n(13) PN;12584	CF;XLVII MB;s,n(15) PN;16309	G;s,n PM;386 PN;17716	GO;A PN;1088	GO;BI PN;3719
511	PN;12044	PN;12584				
512	BC;M662	G;19				
513	AUT;183					
514	EE;LIII4	PM;386	TO;159	V;17E		
515	H;9					
516	PN;1255					
517	PNM;XIIA21	PU;IVH12	PKV;VCa			
518	RVAT;623					
520	MO;72					
521	PM;386					
523	BC;M662	BC;M706	G;s,n	MB;s,n(15)		
524	K;15 PU;VIIG16	MBS;2992 PU;XIIE15a	PU;VIG3b	PU;VIG5	PU;VIG10a	PU;VIG10b
525	PN;12044					
526	PN;13252					

527 CH;718	LO;4	LO;11	PSG;122	TO;159	
528 PM;386	PN;1266	T;1148			
529 FCU;L61					
531 L;9					
532 AU;60	PN;1535				
533 KO;42	PAK;P,VI,2	PNM;XIIA21	PU;IVH12	PKV;VCa	
534 PN;443					
536 GU;29					
537 BA;5	BA;23	BA;24	B;190	BRNO;23	CF;XXIX
CF;XLI	CF;XLVII	CF;XLIX	CF;LVI	CF;LVII	CF;XCI
CF;XCIII	CF;CI	CF;CII	DA;29	E;610	E;611
E;631	EF;44	FU;83	GO;8I	GO;8II	GO;D
GU;29	GU;116	GU;II756	KN;1010	KN;1013	KO;41
KK;3449	KR;190	LE;770	LE;391	LBL;27630	MBS;2988
MBS;2992	MBS;5023	MBS;7600	MBS;9551	MBS;12201c	MBS;14845
MBS;15502	MBS;15504	MBS;16141	MBS;17017a	MU;150	OB;202
OB;346	OB;d4	OB;27	PA;135	PN;904	PU;VIG5
PU;VIG10a	PU;VIG10b	PU;VIG15	PU;VIIC10	PU;VIIG16	RV;C5
RV;C13	RVAT;10645	RVAT;308	SGS;360	SGS;380	SGS;381
SGS;388	SGS;390	SGS;416	SGS;437	SGS;561	SL;95
UD;84	U;406	U;407	U;408	VN;128	VO;287
WI;1802	W;169	W;520	W;522	ZZ;132	
538 CT;12	F;s,n	IV;106	PC;65	RV;C5	UD;84
539 PAK;P,VI,1					
541 LIM;2					
542 LBL;2615	MN;288				
543 AR;362	F;s,n				
544 BM;1891	GU;29				
545 BC;M706	H;7				
546 PN;1266					
549 MB;s,n(13)					
551 AUT;178	AUT;181				
553 KK;3449					
554 LBL;2615					
555 PN;1084	PN;1085	PN;1338	PN;9449	PN;1235	
558 AUT;178	AU;54	LBL;2615	MN;288	PA;153	PN;1266
PN;9425	PN;12035	PN;17296	PN;1236	PN;1535	SE;29
SE;46	V;17C				
559 LBL;2615					
560 BV;V,19	N;XVIA19	PN;1338	RA;123	RV;C5	
561 RV;C5	RV;C13				
562 N;VIG34					
563 LBL;2615					
564 H;9					
565 LA;263	PA;153	PN;1266	PN;12035	PSG;117	
567 G;s,n					
568 PA;666	PN;916	PN;1088			
569 PN;1266					
570 RV;C5					
572 BV;V,19	MC;542	N;XVIA19	RV;C5	RV;C13	RVAT;602

573	LIM;2				
574	AUT;181				
576	AI;15				
578	H;2				
579	OB;27				
580	PN;1084	PN;1118	PN;1338	POR;1151	W;4383
583	L;9				
584	G;19				
585	AN;112				
586	PN;1020				
587	PU;IE12				
589	PN;1338				
590	LBL;2615				
591	SE;46				
592	KN;1010	MBS;12201c			
593	CF;XLVII				
594	W;522				
595	KK;522				
596	KO;41	PAK;P,VI,1	PU;XIVB6		
598	O;113				
601	LBL;2615				
603	PC;65				
604	AM;162	AN;81	AU;54	BESU;620	G;19
	LO;4	LO;11	LBL;2615	MN;288	OB;d4
	PM;386	PN;10511	PN;16309	PSG;117	RE;264
	SB;152	SE;46	TO;149	TO;159	T;109
	V;221	V;269			L;9
					PA;279
					RVAT;308
					V;17E
605	MN;288	OB;596	V;17E		
606	MBS;23035				
607	RVAT;1424				
608	KO;42	PU;IVH12	PKV;VCa		
609	PN;1138				
610	BC;M662	BC;M706	G;19		
611	BRNO;23	OB;27			
613	LBL;2615				
614	G;s,n				
615	PN;1028				
616	PN;12044				
617	AU;54	PN;9425			
618	PN;12044	PN;12584			
619	VI;3880				
626	GO;A	GO;BI	GO;BII	GO;D	
628	S;GIII2				
629	CA;A70	CA;A71	CA;A73	CA;A76	CA;C38

630 VN;107	VN;129				
631 OB;d5	PSG;2641				
632 AU;60	PN;1028				
633 CA;A69 PN;903	FCU;L322	LO;4	LO;11	NA;28	PA;279
634 PN;907	PN;16823	PN;17318	PN;17321	PN;17329	
635 SK;22					
636 DOU;69					
637 AUT;178					
638 CF;XL	CF;XLIV	CF;LVII			
639 AL;124 AU;55 BK;140 CA;A83 CF;XXXIV FCU;L61 KK;632 LO;4 MI;075 OB;d5 PN;903 PN;1269 PN;15181 PSG;117 R;216 SK;41 T;721 VIC;CXXIV	AM;162 BC;M662 BR;6429-30 CA;C38 CF;XLIV FCU;L322 LA;223 LO;11 MO;36 OB;d4 PN;1020 PN;10478 PN;15613 PSG;2618 R;244 SK;46 V;17E VI;3880	AN;81 BC;M706 CA;A69 CFM;63 CF;XLVII GO;BI LM;362 LBL;2945 MOR;6 PA;153 PN;1028 PN;10506 PN;16309 PSG;2641 R;245 SL;95 V;270 VO;121	AS;718 BACA;96 CA;A71 CJEC;22 DA;878 H;9 LE;391 LU;4 MBS;6423 PA;279 PN;1090 PN;12035 PN;17716 PAK;P,VI,1 SGS;472 TO;149 V;271 Z;41	AUT;178 B;792 CA;A72 CU;9 DOU;69 KAI;640 L;9 LU;6 NA;28 PM;386 PN;1255 PN;12044 PN;2189 PNM;XIIF14 SE;6 TO;160 VN;128 ZZ;C63	AUT;183 BS;66 CA;A79 CF;XXX ER;s,n KK;3449 LIS;38 LU;27 O;113 PM;464 PN;1266 PN;12584 PN;3003 PRO;233 SE;29 T;109 VN;139
641 V;269					
646 PN;1090					
648 KK;3449					
649 MN;288					
652 KK;3449					
653 L;9					
656 PKV;VCa					
657 MB;s,n(13)	MB;s,n(15)	PN;1090			
658 KO;42 PU;IVH12	KR;190 PKV;VCa	LE;770	MBS;2992	MBS;9508	PNM;XIIA21
660 BS;66 GO;BI KN;1010 PSG;117 VO;253	CH;1076 GO;BII KN;1012 R;245	CF;XXX GO;CII KO;41 SE;6	CF;XXXIV KA;A,LX MBS;3215 T;721	CF;XLVII KN;995 O;113 T;1846	GO;A KN;1005 PN;1266 V;17E
661 AS;563 PN;12584 PC;65 U;406	AUT;183 PN;15613 PAK;P,VI,1 U;407	AU;54 PN;17296 R;216 VN;128	PA;153 PN;1236 SB;152 WC;M.2147	PN;1266 PN;1535 SE;6 WO;F160	PN;12035 PSG;117 SE;29
662 AUT;178	AU;54	PN;9425			
663 RV;C5					
666 O;113	RVAT;488				
673 FU;71 MBS;7600 RVAT;552	KO;41 MBS;8815 SGS;392	KR;190 MBS;23004 WI;1802	MBS;2988 PU;IIID10 WI;4494	MBS;2992 PU;IVH12 W;195	MBS;5023 PKV;VCa ZW;XCIV5
674 OB;109					
675 DOU;116	DOU;128				
676 F;s,n					



677 W;506					
678 PN;1338					
679 U;404					
680 PN;1085 PN;16309	PN;1255 PN;1235	PN;1338 PN;1236	PN;9449 W;4383	PN;12044	PN;12584
681 LBL;2615					
682 OB;d4	PN;904	RVAT;308	R;216	R;222	
684 BV;VI.34	BV;VI.38	BV;VI.39			
685 PN;1088 SK;42	PN;1139 SK;46	PN;17716	PN;3003	SK;2	SK;4
686 OB;d4	RVAT;308	SB;152			
687 RA;123					
688 MBS;14377	TR;239				
689 V;17E					
690 PN;443					
691 R;192					
692 BV;VI.34	BV;VI.38	BV;VI.39			
693 PN;776					
694 KO;42 PU;IIID10	LE;770 PU;IVH12	MBS;2992 PKV;VCa	MBS;5023 W;593	MBS;9508	PNM;XIIA21
695 PM;386					
696 GU;30 MBS;23005 RVAT;552	KO;42 PNM;XIIA21	KR;31 PU;IVH12	KR;190 PU;VIIIC15	MBS;2992 PU;XIVC20	MBS;5023 PKV;VCa
697 SK;62					
699 RVAT;602					
700 PA;237					
701 PNM;XIIA21	PU;IVH12	PKV;VCa			
703 RC;1574					
704 WI;14815					
705 CF;LVII					
706 BC;M706	CH;718	LO;4	LO;11	PSG;122	TO;159
708 CHR;89	PN;5344	PN;12044	PN;12584		
709 AN;813	V;17E				
710 CA;C38					
712 TO;149					
713 BS;66	FCU;L61	FCU;L322			
714 MB;s,n(15)					
716 BV;V,19	BV;VI.37	MC;542	N;XVIA19	PC;65	
717 PSG;117					
718 AUT;178	AU;55	PN;1020			
720 AN;331					
721 CH;718	LBL;2615	PM;386	PN;784	PN;1255	
722 PN;3719					

723 SK;46  
724 G;19  
726 PN;1088      PN;1139  
728 PSG;2634  
729 KK;3449  
730 MBS;2992  
731 KO;42      PU;IVH12      PKV;VCa

APPENDIX 6

Propulas with multiple sources (reference list)

Prosulas with multiple source-reference list.

WR;58--Neumarkt near Breslau	7	WOL;185--St. Martin (Ablun)
EN;314--Regelburg		WOL;186--Platencourt
GU;29--St. Lambert		WOL;187--North Spalsh
HO;42--Hohenfurt		WOL;188--Lassonne
KA;5,15--St. Blasius		WOL;189--Freiburg (Wies)
LY;79-- ?		WOL;190-- ?
DEL;27630--South German		WOL;191-- ?
NBS;5539--Dioson		WOL;192-- ?
PU;IE 12--Franciscan		WOL;193-- ?
PU;VII C10--Schwaben		WOL;194-- ?
SOS;546--St. Gallen		WOL;195-- ?
VO;287--Salzburg		WOL;196-- ?
----- German		WOL;197-- ?

APPENDIX 6

Prosulas with multiple sources (reference list)

SV;V,19--South Italian		WOL;198-- ?
MC;562-- ? Montecassino		WOL;199-- ?
NV;C13,79--Italian		WOL;200-- ?
X;XVI,A19--Benedictine		WOL;201-- ?
PC;65--Piacenza		WOL;202-- ?
RV;09--S. Eutimio near Novara		WOL;203-- ?
RVAT;602-- ?		WOL;204-- ?
----- Italian		WOL;205-- ?
EW;1891--Bavaria(?)		WOL;206-- ?
GU;172--St. Elizabeth Knecht		WOL;207-- ?
GU;29--St. Lambert		WOL;208-- ?
K;106-- ?		WOL;209-- ?
NBS;9552--Oberaltach		WOL;210-- ?
NBS;9660-- ?		WOL;211-- ?
NBS;14384--St. Emmeran		WOL;212-- ?
----- Regensburg		WOL;213-- ?
TS;15163--St. Victor Paris		WOL;214-- ?
PWM;XII P14--Jostabine		WOL;215-- ?
PU;IE 12-- ?		WOL;216-- ?
SOS;546--St. Gallen		WOL;217-- ?
SE;62--Gitten		WOL;218-- ?
SL;93--Weingarten		WOL;219-- ?
W;1067--German		WOL;220-- ?
----- S. German		WOL;221-- ?

Prosulas with multiple sources--reference list.

- |    |                              |     |                            |
|----|------------------------------|-----|----------------------------|
| 4  | WR;58--Neumarkt near Breslau | 77  | AUT;183--St.Martin(Autun)  |
|    | EN;314--Engelburg            |     | CH;718--Plateauroux        |
|    | GU;29--St.Lambrecht          |     | ER;s,n--North Spanish      |
|    | HO;42--Hohenfurt             |     | FCU; L61--Lausanne         |
|    | KA;B,15--St.Blasien          |     | FCU;L322--Freiburg(Swiss)  |
|    | KN;79-- ?                    |     | G;19--Gerona               |
|    | LBL;27630--South German      |     | PM;386--French             |
|    | MBS;5539--Diessen            |     | PN;904--Rouen              |
|    | PU;IE 12--Franciscan         |     | PN;1535--Sens              |
|    | PU;VII C10--Bohemian         |     | PN;1107--Saint-Denis Paris |
|    | SGS;546--St.Gallen           |     | PN;1255--Bourges           |
|    | VO;287--Salzburg             |     | PN;1236--Nevers            |
|    | ----- German                 |     | ----- French               |
| 14 | BV;V,19--South Italian       | 213 | BRNO;23-- ?                |
|    | MC;542-- ? Montecassino      |     | CF;L VI--Cividale          |
|    | MZ;C15,79--Italian           |     | CF;XXIX / XLI / XLVII-- "  |
|    | N;XVI,A19--Benevento         |     | CF;LVII / XCI / XCIII-- "  |
|    | PC;65--Piacenza              |     | GO;BI / BII-- ?            |
|    | RV;C5--S.Eutizio near Norcia |     | GO;D--Aquileia             |
|    | RVAT;602--Monte-Cassino(?)   |     | GU;29--St.Lambrecht        |
|    | -----Italian                 |     | GU;116-- "                 |
|    |                              |     | GU:II 756--Seckau          |
| 62 | BM;1891--Bavaria(?)          |     | KN;1009--Klosterneuburg    |
|    | BU;172--St.Elisheth Kaschau  |     | KN;1010--Klosterneuburg    |
|    | GU;29--St.Lambrecht          |     | KN;1013-- "                |
|    | K;106-- ?                    |     | KO;41--Hl.Geist Königgrätz |
|    | MBS;9552--Oberaltaich        |     | MBS;4475--Baumburg         |
|    | MBS;9640-- "                 |     | MBS;9551--Oberaltaich      |
|    | MBS;14084--St.Emmeran        |     | MBS;12201--Raitenbach      |
|    | Regensburg                   |     | MBS;14845--St.Emmeram      |
|    | PN;15163--St.Victor Paris    |     | Regensburg                 |
|    | PNM;XII F14--Jistebnice      |     | OB;202--German             |
|    | PU;IE 12-- ?                 |     | OB;346--Moggio(Mosach)     |
|    | SGS;546--St.Gallen           |     | PAK;P,VI,1--Prague         |
|    | SK;62--Sitten                |     | SGS;437--Marbach           |
|    | SL;95--Weingarten            |     | VO;287--Salzburg           |
|    | W;1067--German               |     | ZW;XC IV6-- ?              |
|    | ----- S.German               |     | ----- S.Germany, Austria   |



- 223 BRNO;23-- ?  
 IV;106--Ivrea  
 KO;41--Hl.Geist Königgrätz  
 LE;301--St.Thomas Leipzig  
 OB;222--Novalese  
 PN;1118--Region of Auch  
 PAK;P,VI,1--Prague  
 PU;XVI B6--Bohemian  
 PKV;VCX-- "  
 RV;C5--S.Eutizio near Norcia  
 SGS;614--Aquitania(?)  
 UD;84--Diocese of Aquileia  
 U;404--St.Maria Utrecht  
 U;406-- "  
 U;407-- "  
 U;408-- "  
 ZW;XCIV 6-- ?  
 -----International
- 230 GU;29--St.Lambrecht  
 IU;457--Charterhouse of  
 Schnals near Merano  
 MBS;4612--Benediktbeuren  
 MBS;5539--Diessen  
 PNM;XII F14--Jistebnice  
 PU;IE12-- ?  
 LAM;CXIII--German  
 -----German
- 259 AS;563--Mont St.Eloy  
 PA;153--Meaux  
 PN;1266--Meaux  
 PN;12035-- "  
 PN;12584--St.Maur-les-Fossés  
 PN;1535--Sens  
 PSG;117--Beauvais St.Michael  
 R;216--Evreux  
 SE;6--Sens
- 259 SE;29--Sens  
 VN;128--Saint-Vanne Verdun  
 WO;F160--Worcester  
 -----N.France
- 272 BA;5--Reichenau  
 KO;41--Hl.Geist Königgrätz  
 OB;27--Eichstatt or Freising  
 PAK; P,VI,1--Prague  
 PU;IV H12--Bohemian  
 PU;VI B24--St.Castulus  
 Prague  
 PU;VI G5--St.George Prague  
 PU;VI G10a-- "  
 PU;VI G10b-- "  
 PU;VI G15-- "  
 PU;VII G16-- "  
 PKV;VCX--Bohemian  
 -----Bohemian
- 299 BC;M662--Catalan  
 DOU;170--Marchiennes  
 G;s,n--Gerona  
 H;2-- ?  
 H;8--Huesca  
 PN;1028--Sens  
 SEL;22-- ?  
 SE;6--Sens  
 SE;29--Sens  
 -----French
- 341 F;s,n--Italian  
 MC;542--Montecassino  
 PA;113-- ?  
 VI;5392-- ?  
 PU;III H2-- ?  
 PU;VIII C15--Bohemian  
 RV;C5--S.Eutizio near Norcia

- 341 RV;C13--S.Eutizio near Norcia  
-----Italian
- 352 H;9--Huesca  
PN;1084--St.Géraud d'Aurillac  
PN;1139--Limoges ?  
PN;1338--St.Martial Limoges  
PN;3549--Limoges ?  
PN;3749--Limoges ?  
PN;16309--Saintes  
----- Aquitanian
- 421 BC;M662--Catalan  
EE;LIII 4-- ?  
G;s,n--Gerona  
MB;s,n-- ?  
PN;903--St.Yrieix  
PN;1090--Marseille  
PN;1091--Arles  
PN;16309--Saintes  
VIC;5-- ?  
VI;3880--Estany  
VI;7617--Vich  
----- S.France
- 431 AN;308-- ?  
E;611--Einsiedeln  
GO;BI--Aquileia  
GO;CI--German(?)  
KN;589-- ?  
KN;999--Klosterneuburg  
KN;1003-- "  
KN;1004-- "  
KK;3449--Augsburg(?)  
L;9-- ?  
LO;4 / -11--- ?  
MBS;14926--Lower Rhine  
MBS;17001--Schäftlarn
- 431 MBS;17002--Schäftlarn  
MBS;17010-- "  
MBS;23266--Ranshofen  
PU;VI G3a--St.George Prague  
V;17E--Vendôme  
VN;107--Verdun  
W;353--Marienberg near  
Helmstedt  
ZZ;101--Rheinau  
-----German ?
- 445 KR;190--Sippachzell near  
Kremsmünster  
ME;950-- ?  
MBS;2992--Amberg  
MBS;5023--Benediktbeuren  
MBS;23029--German  
OL;1186--Old Brno  
PNM;XII A21--Kolin  
PU;III D10--Bohemian  
PU;IV H12-- "  
PU;VIII C15-- "  
PKV;VCX-- "  
ZW;XC IV5--German  
-----Austria, Bohemia.
- 448 FU;55--Rahsdorff  
FU;71-- "  
KN;998-- ?  
KR;31--St.Zeno Reichenhall  
KO;42--Hl.Geist Königgrätz  
MBS;2998--Amberg  
MBS;11763--Polling  
MBS;26863--Regensburg  
PU;III D10--Bohemian  
PU;IV H12-- "  
PKV;VCX-- "  
RVAT;552--German

- 448 SF;491--S.German  
SGS;392--German  
SK;42--Diocese of Sitten  
W;593--German  
ZZ;16--Rheinau  
-----German
- 483 KO;42--Hl.Geist Königgrätz  
MBS;2992--Amberg  
MBS;5023--Benediktbeuren  
MBS;16526--St.Zeno near  
                    Rerchenhall  
MBS;23006-- ?  
PNM;XII A21--Kolin  
PU;IV H12--Bohemian  
SK;62--Sitten  
-----Austria, Bohemia
- 509 PU;VI G3a--St.George Prague  
PU;VII H1-- "  
PU;VIII C15--Bohemian  
PU;XII E15b--St.George Prague  
PU;XII E15c-- "  
PU;XIV G46-- "  
PAK;P,VI,3--Prague  
-----St.George Prague
- 510 CF;XXX / XLVII--Cividale  
CF;XXXIV-- ?  
G;s,n--Gerona  
GO;A / -B I-- ?  
LIM;2--Fontevrault  
MB;s,n(13) / -s,n(15)-- ?  
PM;386--French  
PN;1088--St.Martial Limoges  
PN;3719--Limoges ?  
PN;10511--French  
PN;12584--St.Maur-les-Fossés
- 510 PN;16309--Saintes  
-----French
- 604 AM;162--Corbie  
AN;81--S.Aubin(Angers)  
AU;54--Auxerre  
BESU;620--S.French  
G;19--Gerona  
L;9-- ?  
LO;4 / -11-- ?  
LBL;2615--Beauvais  
MN;288--Palermo  
PSG;117--St.Michael Beauvais  
RE;264--St.Thierry near Reims  
RVAT;308--Salisbury  
SB;152-- "  
SE;46--Sens  
TO;149--St.Martin Tours  
TO;159-- "  
T;109--Montier-la-Celle  
V;17E--Vendôme  
V;221-- ?  
V;269--Vendôme  
----- French
- 660 BS;66--Besançon  
CH;1076--Cividale  
CF;XXX / -XXXIV--Cividale  
CF;XLVII--Cividale  
GO;A / -B I-- ?  
GO;B II / -C II-- ?  
KA;A.LX--Reichenau  
KN;995 / -1005 / -1010 /  
                    -1012--Klosterneuburg  
KO;41--Hl.Geist Königgrätz  
MBS;3215--Passau  
O;113--S.Mesmin de Micy  
                    near Orleans

660 PN;1266--Meaux  
 PSG;117--Beauvais St.Michael  
 R;245--Fécamp  
 SE;6--Sens  
 T;721 / -1864-- ?  
 V;17E--Vendôme  
 VO;253--Salzburg  
 -----French, Danube

661 AS;563--Mont St.Eloy  
 AUT;183--St.-Martin(Autun)  
 AU;54--Auxerre  
 PA;153--Meaux  
 PN;1266-- "  
 PN;12035-- "  
 PN;12584--St.Maur-les-Fossés  
 PN;15613--Paris  
 PN;17296--St.-Denis Paris  
 PN;1236--Nevers  
 PN;1535--Sens  
 PSG;117--Beauvais St.Michael  
 PC;65--Piacenza  
 PAK;P,VI,1--Prague  
 R;216--Evreux  
 SB;152--Salisbury  
 SE;6 / -29--Sens  
 U;406 / -407--St.Maria Utrecht  
 VN;128--St.Vanne Verdun  
 WC;M2147--Cologne  
 WO;F160--Worcester  
 -----French

673 FU;71--Rahsdorff  
 KO;41--Hl.Geist Königgrätz  
 KR;190--Sippachzell near  
 Kremsmünster  
 MBS;2988--Amberg  
 MBS;2992-- "

673 MBS;5023--Benediktbeuren  
 MBS;7600--Indersdorf  
 MBS;8815--Munich  
 MBS;23004-- ?  
 PU;III D10--Bohemian(?)  
 PU;IV H12--Bohemian  
 PKV;VCØ-- "  
 RVAT;552--German  
 SGS;392--German  
 WI;1802-- "  
 WI;4494-- ?  
 W;195-- ?  
 ZW;CX IV5--German  
 -----German

694 KO;42--Hl.Geist Königgrätz  
 LE;770-- ?  
 MBS;2992--Amberg  
 MBS;5023--Benediktbeuren  
 MBS;9508--Oberaltaich  
 PNM;XII A21--Kolin  
 PU;III D10--Bohemian  
 PU;IV H12-- "  
 PKV;VCØ-- "  
 W;593--German  
 -----Austria, Bohemia

696 GU;30--St.Lambrecht  
 KO;42--Hl.Geist königgrätz  
 KR;31--St.Zeno Reichenhall  
 KR;190--Sippachzell near  
 Kremsmünster  
 MBS;2992--Amberg  
 MBS;5023--Benediktbeuren  
 MBS;23005--Austria / Bohemia ?  
 PNM;XII A21--Kolin  
 PU;IV H12/-VIII C15--Bohemian  
 PU;XIV C20--St.George Prague  
 PKV;VCØ--Bohemian  
 -----Austria, Bohemia



Plas	sources	202	206	218	Plas	sources	202	206	218
AN;81--S.Aubin(Angers)		.	-	.	PN;1255--Bourges		-	-	-
AUT;177--French		-	-	-	;1266--Meaux		-	-	-
;179--Autun		-	-	-	;1269--Chalons-sur-Marne	.	-	-	-
;181--Autun		-	-	.	;9425-- ?		-	-	-
AU;54--Auxerre		-	-	-	;9449--French		-	-	-
BACA;96--French		-	-	-	;10482--Paris		-	-	-
CH;718--Plateauroux		.	-	-	;12035--Meaux		-	-	-
F;s,n--Italian		.	-	.	;12044--St.Maur-less-		-	-	-
FCU;L61--Lausanne(G)		-	-	-	;12584-- " Fosses		-	-	-
;L322--Freiburg		-	-	-	;15181--Paris		-	-	-
IV;106--Ivrea		.	-	.	;15613--Paris		-	-	-
GO;BI--Aquileia		-	.	-	;1235--Nevers		-	-	-
;D-- Aquileia		-	.	-	;1236--Nevers		-	-	-
MN;288--Palermo		-	-	-	;1535--Sens		-	-	-
OB;222--Novalese		.	-	.	PSG;117--Beauvais		-	-	.
;366--Brescia		.	-	.	;1252--Le Mans		.	.	-
;d4--Dublin		.	.	-	PRO;233-- ?		-	-	-
O;113--S.Mesmin(Orleans)		-	.	.	SGS;614-- ?		.	-	.
PA;279--Bayeux		.	-	.	RVAT;308--Salisbury		.	.	-
;153--Meaux		-	.	-	R;216--Erreux		.	.	-
PM;386--French		-	-	-	;222--Rouen		.	.	-
PN;811--Chalons-sur-Marne		-	-	-	SE;6--Sens		-	-	-
;904--Rouen		.	.	-	;7--Sens		.	-	-
;1020--Orleans		-	-	.	;29--Sens		-	-	-
;1028--Sens		-	-	-	;46--Sens		-	-	-
;1085--Limoges		-	-	-	TO;149--St.Martin,Tours		-	-	-

Prosula 202; Fac deus munda. R.Descendit. melisma of neuma triplex  
206; Facinora nostra relaxare. R.Descendit. the same as 202.  
218; Familiam custodi Christe. R.Descendit. the same as 202.

The provenance of three prosulas; French

No.270 and No.416

Mss	sources	270	416	Mss	sources	270	416
BRNO;23-- ?		.	-	MBS;15502--Rott am Inn		-	-
CF;XXIX--Cividale		-	-	;17017a--Schäftlarn		-	-
;XLI-- "		-	-	MU;150-- ?		-	-
;XLVII-- "		-	-	OB;202--German		-	-
;LVI--Cividale		-	-	;346--Moggio(Mosach)		-	-
;LVII-- "		-	-	PAK;P,VI,1--Prague		-	-
;XCIII--Aquileia		-	-	PNM;XII A21--Kolin		-	.
E;610--Einsiedeln		-	-	PU;III D 10--Bohemian		-	-
;611--Einsiedeln		-	-	;XIV B 6-- Bohemian		.	-
GO;BI--Aquileia		-	-	PKV;VCŮ-- Bohemian		-	-
;BII--Dominican		-	-	RVAT;552--German		.	-
;D--Aquileia		-	-	SF;410--St.Florian		-	-
GU;29--St.Lambrecht		-	-	SGS;390--St.Gallen		-	-
;116--St.Lambrecht		-	-	;392--German		-	-
;II756--Seckau		-	-	;437--Marbach		-	-
KO;41--Hl.Geist,Königgrätz		-	-	SL;95--Weingarten		-	.
LE;391--St.Thomas,Leipzig		-	-	;H,B,I--Weingarten		.	-
MZ;C12.75--Monza		.	-	ZW;XCIV,6-- ?		-	-
MBS;4475--Baumburg		-	-				
;5023--Benediktbeuren		-	-				
;15504--Rott am Inn		-	-				

Prosula 270; Gloria piae trinitati. R.Descendit.and R. Inter natos.

416; Missus ab arce. R. Descendit.

provenance; E.Europe.

# Fig. 1. List of sources - 1. Prosulas

## 1) Containing

Fig.	Provenance	Fig.	Number of Prosulas	Language	Prosulas
10,575	Reims (Paris)	201	many	various	20,000-21
10,581	" "	202	many	various	1
10,582	South French	203	many	various	3,000-22
10,583	Italian	204	many	various	10,000-23
10,584	Arras Cathedral	205	many	various	
10,585	St. Vast Arras	206	many	various	
10,586	" "	207	many	various	
10,587	Utr.	208	many	various	
10,588	Quen.	209	many	various	10,000-24
10,589	Gernse	210	many	various	
10,590	St. Martin	211	many	various	
10,591	in Cologne	212	many	various	
10,592	Bamberg	213	many	various	
10,593	Paris	214	many	various	
10,594	South French	215	many	various	French
10,595	Trier	216	many	various	2,000-25
10,596	St. Elisabeth	217	many	various	2,000-26
10,597	Konstanz	218	many	various	
10,598	" "	219	many	various	
10,599	" "	220	many	various	
10,600	" "	221	many	various	
10,601	English	222	many	various	English
10,602	Cividale	223	many	various	
10,603	" "	224	many	various	
10,604	" "	225	many	various	
10,605	Abbey of Hutter	226	many	various	
10,606	Abbey of Hutter	227	many	various	
10,607	Burned	228	many	various	
10,608	Stein	229	many	various	

## APPENDIX 7

### List of sources

according to number of prosulas (1-6).

# KHK List Relation of Manuscripts

## 1) Containing One Prosula

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; Provenance</u>		<u>probable provenance</u>
AC;695	Reims(Paris)	346	many	various	
AN;331	?	720	none	unicum	?
APT;18	South French	205	none	unicum	S.French
AR;362	Italian	543	F;s,n--Italian		Italian
AS;412	Arras Cathedral	346	many	various	
AS;712	St.Vaast Arras	348	many	various	
AS;718	?	639	many	various	
B;190	Utrecht	537	many	various	
B;40047	Quedlinberg	69	none	unicum	Quedlinberg
B;40222	German	25	many	various	
B;40610	St.Maxim				
	in Cologne	346	many	various	
BA;23	Bamberg	537	many	various	
BACA;85	Paris	346	many	various	
BESU;620	South French	604	ref.604		French
BK;142	Trier	403	PAK;N,XXIX-- ? PU;XII A9--Bohemian		E.Europe
BU;172	St.Elisabeth	62	ref.62		S.German
	Kaschau				
CA;A68	?	348	many	various	
CA;A98	?	348	"	"	
CA;B172	?	346	"	"	
CA;C31	?	346	"	"	
Ccc;312	English	306	none	unicum	English
CF;C I	Cividale	537	many	various	
CF;C II	"	537	"	"	
CF;XL	"	638	CF;XLIV / CF;LVII--Cividale Cividale		
CF;XXXI	"	346	many	various	
CHR;260	Abbey of Notre-	348	"	"	
	-Dame Iosaphat				
Cjec;22	Durham	639	many	various	
DA;29	Stein	537	"	"	



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; Provenance</u>		<u>probable provenance</u>
DA;89	?	346	many	various	
DOU;111	Marchiennes	346	"	"	
DOU;170	Marchiennes	299		ref.299	French
EF;44	?	537	many	various	
EN;102	Bavaria	417	KA;A,LX--Reichenau		Bavaria
EN;314	Engelberg			ref.4	German
F;83	Fulda	537	many	various	
GO;C I	?(German)	431		ref.431	German ?
GO;C II	?	660		ref.660	Danube
HE;157	Heiligenkreuz	25	many	various	
HO;42	Hohenfurt	4		ref.4	German
HO;CLXXXIV	?	25	many	various	
K;106	?	62		ref.62	S.German
K;15	Mittelmünster				
	Regensburg	524	MBS;2992--Amberg		St.George
			PU;VI G3b--St.George		Prague
				Prague	
			PU;VI G5--	"	
			PU;VI G10a--	"	
			PU;VI G10b--	"	
			PU;VII G16--	"	
			PU;XII E15a--	"	
KA;16	Erfurt	346	many	various	
KA;B,15	St.Blasein	4		ref.4	German
KA;B102	St.Blasein	348	many	various	
KAI;241a	Icelandic	322	none	unicum	Icelandic
KAI;640	?	639	many	various	
KK;522	Cologne	595	none	unicum	Cologne
KK;630	Spanish	83	"	"	Spanish
KK;632	?	639	many	various	
KN;79	?	4		ref.4	German
KN;1005	Klosterneuburg	660		ref.660	Danube
KN;1009	?	213		ref.213	S.Ger.or Aust.
KN;1012	Klosterneuburg	660		ref.660	Danube
KN;995	"	660		ref.660	"

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>		<u>probable provenance</u>
KN;998	?(German)	448		ref.448	German
LA;223	Notre-Dame Laon	639	many	various	
LAM;CXIII	German	230		ref.230	German
LBL;2945	Sarum	639	many	various	
LBL;30850	S.Domingo de Silos	294	BC;M662/ -M706--Catalan ER;s,n--North Spain G;19--Gerona VIC;CXXIV--Vich		Catalan
LER;s,n	?	324	none	unicum	?
LU;19	St.Agid Lübeck	346	many	various	
LU;8	German	346	"	"	
MBS;11763	Polling	448		ref.448	German
MBS;14084	St.Emmeram Regensburg	62		ref.62	S.German
MBS;14377	?(S.German)	688	TR;239--South German		S.German
MBS;16141	St.Nikolaus Passau	537	many	various	
MBS;16526	St.Zeno Rerchenhall	483		ref.483	Aust. Bohem.
MBS;17001	Schaftlarn	431		ref.431	German ?
MBS;17002	"	431		ref.431	"
MBS;17004	"	346	many	various	
MBS;23004	?	673		ref.673	German
MBS;23005	?(Austria/ Bohemian)	696		ref.696	Aust. Bohem.
MBS;23006	?	483		ref.483	"
MBS;23029	?(German)	445		ref.445	"
MBS;23035	?	606	none	unicum	?
MBS;26863	Regensburg	448		ref.448	German
MBS;3215	Asbach	660		ref.660	Danube
MBS;4612	Benediktbeuren	230		ref.230	German
MBS;6423	Freising	639	many	various	
MBS;8815	Franciscan co- nvent in Munich	673		ref.673	German
MBS;9552	Oberaltaich	62		ref.62	S.German
MBS;9640	"	62		ref.62	S.German

<u>Mss</u>	<u>provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>		<u>probable provenance</u>
ME;950	?	445	ref.445		Aust. Bohem.
MG;6	?	639	many	various	
MI;D75	?	639	many	various	
MO;36	Montserrat	639	"	"	
MZ;C15.79	Italian	14	ref.14		Italian
N;VI G34	Troia	562	none	unicum	Troia
OB;109	English	674	none	unicum	English
OB;596	Westminster Abbey	605	MN;288--Palermo V;17E--Vendôme		for S.Julian Le Mans
OB;948	Salisbury	25	many	various	
PA;193	?	346	"	"	
PA;237	?	700	none	unicum	?
PAK;NXXIX	?	403	BK;142--Trier PU;XII A9--Bohemian		
PAK;P,VI,2	Prague	533	KO;42--Hl.Geist Königgrätz PNM;XII A21--Kolin PU;IV H12--Bohemian PKV;VC8--Bohemian		Bohemian
PM;411	Notre-Dame Paris	348	many	various	
PM;464	?	639	many	various	
PN;861	Paris	346	"	"	
PN;1112	"	346	"	"	
PN;1337	"	346	"	"	
PN;10506	"	639	"	"	
PN;1091	Arles	421	ref.421		S.French
PN;13252	St.Magloire Paris	526	none	unicum	Paris
PN;16823	St.Corneille Compiégne	634	PN;907--Le Mans PN;17318--St.Corneille PN;17321-- PN;17329--	Compiégne Compiégne " "	
PN;17309	St.Jacques Paris	348	many	various	
PN;17309	St.Corneille	634	ref.634		Compiégne

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
PN;17320	St.Corneille Compiégne	346	many various	
PN;17321	"	634	ref.634	Compiégne
PN;17329	"	634	"	"
PN;2189	St.Jean Besançon	639	many various	
PN;2444	?(French)	252	PN;12584--St.Maur-les-Fossés PN;16309--Saintes	
PN;3549	Limoges ?	352	H;9--Huesca PN;1084--St.Géraud d'Aurillac? PN;1139--Limoges ? PN;1338--St.Martial Limoges PN;3719--St.Martial Limoges PN;16309--Saintes	S.French
PN;5717	French	471	none unicum	French
PN;781	Saint-Martial Limoges(?)	393	PN;734--St.Martial Limoges PN;903--St.Yrieix PN;1088--S.Martial Limoges	Limoges
PN;785	St.Martial Limoges	348	many various	
PN;830	St.Germain-l' Auxerrois Paris	348	many various	
PN;8898	Soissons	159	none unicum	Soissons
PN;906	Amiens	348	many various	
PN;908	Nevers	194	none unicum	Nevers
PN;913	?	95	" "	?
PO;33	Poitier	348	many various	
PO;35	Marebeau	348	" "	
POR;1151	Portuguese	580	PN;1084--St.Geraud d'Aurillac(?) PN;1118--Region of Auch PN;1338--St.Martial Limoges W;4383-- ?	
PSG;2732	Rouen	348	many various	
PU;III H2	?	341	ref.341	Italian
PU;VI B24	St.Castulus Prague	272	ref.272	Bohemian



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
PU;VI G3b	St.George	524	the same as in K;15	St.George
	Prague			Prague
PU;VII F13	"	346	many various	
PU;VII H1	St.George	509	PAK;P.VI.3--Prague	St.George
	Prague			Prague
PU;XII E15a	"	524	the same as in K;15	"
PU;XII E15b	"	509	PAK;P.VI.3--Prague	"
PU;XII E15c	"	509	"	"
PU;XIII A5b	Plass	25	many various	
PU;XIV C20	St.George	696	ref.696	Aust. Bohem.
PU;XIV G46	"	509	PAK;P.VI.3--Prague	St.George
				Prague
R;244	Fécamp	639	many various	
R;251	Fécamp	469	AN;112--?	N.French
			PA;279--Bayeux	
			R;245--Fécamp	
			V;17E--Vendôme	
R;253	Fécamp	348	many various	
RC;1574	Gaeta	703	none unicum	Gaeta
RE;283	St.Nicaise	348	many various	
	Reims			
RU;120	English	381	none unicum	English
RVAT;10646	? Italian	90	F;s,n--Italian	Italian
RVAT;10654	? Italian	16	F;s,n--Italian	"
			LC;II-- ?	
RVAT;1424	French	607	none unicum	French
RVAT;334	Sora	373	BV;V,19--South Italian	S.Italian
RVAT;4014	?	298	none unicum	?
RVAT;488	North French	666	O;113--St.Mesmin de Micy	
			near Orléans	N.French
RVAT;586	Tours or Fleury	136	L;9-- ?	
S;G IIII2	Siena	682	none unicum	Siena
SA;s,n	?	346	many various	
SC;s,n	Santiago	504	none unicum	Santiago
SEL;22	?	299	ref.299	Frech

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other source &amp; provenance</u>		<u>probable provenance</u>
SF;XI 491	S.German	448		ref.448	German
SGS;381	St.Gallen	537	many	various	
SGS;384	? German	68	[	LE;391--St.Thomas Leipzig	St.Gallen
				SGS;360--St.Gallen	
				SGS;388-- "	
				SGS;390-- "	
SGS;416	German	537	many	various	
SGS;472	Konstanz	639	"	"	
SK;22	Sitten	635	none	unicum	Sitten
SQ;9	North French	447	"	"	North French
T;1253	?	348	many	various	
T;1846	?	660		ref.660	
TEPL;b 14	?	348	many	various	
TO;153	Marmoutier	348	"	"	
TO;212	Tours	164	none	unicum	Tours
TR;239	S.German	688	MBS;14377-- ?		S.German
U;411	St.Maria	25	many	various	
	Utrecht				
V;268	Vendôme	348	many	various	
V;270	?	639	"	"	
VIC;10	? Aquitain/ Spain	392	PN;16309--Saintes		Aquitaine
VIC;17	?	121	MB;s,n(15)-- ?		
VIC;2	? Catalan	229	[	BC;M662--Catalan	Catalan
				G;19--Gerona	
				MB;s,n(13)-- ?	
VN;129	St.Vanne	630	VN;107--Verdun		Verdun
	Verdun				
VN;130	Verdun	346	many	various	
VN;133	St.Vanne	346	"	"	
	Verdun				
VN;134	"	346	"	"	
VN;137	"	346	"	"	
VN;139	"	639	"	"	
VO;121	Würzburg or Bamberg	639	"	"	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>		<u>probable provenance</u>
VO;253	Salzburg	660		ref.660	Danube
W;169	Marienberga near Helmstedt	537	many	various	
W;170	"	232	none	unicum	Marienberga
W;31	?	346	many	various	
W;353	Helmstedt	431		ref.431	German
W;677	English	348	many	various	
WI;14815	?	704	none	unicum	
WI;4494	?(German)	673		ref.673	German
WR;58	Neumarkt near Warszawa	4		ref.4	German
Z;41	?	639	many	various	
ZZ;132	Rheinau	537	"	"	
ZZ;16	?	448		ref.448	German

2) Containing Two Prosulas

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
AL;124	Sees	348	many various	
		639	" "	
AM;162	Corbie	604	ref.604	French
		639	many various	
AN;308	?	25	" "	
		431	ref.431	German ?
AN;813	? Anjou?	25	many various	
		709	V;17E--Vendôme	
B;792	Erfurt	346	many various	
		639	" "	
BA;24	Bamberg	179	KK;3449--Augsburg ?	
		537	many various	
BA;5	Reichenau	272	ref.272	Bohemian
		537	many various	
BK;140	Trier	346	" "	
		639	" "	
BM;1891	? Bavaria	62	ref.62	S.German
		544	GU;29--St.Lambrecht	
BR;6429-30	?	346	many various	
		639	" "	
BV;VI.37	?	505	RV;C13--St.Eutizio	Italian
			near Norcia	
		716	BV;V19--South Italian	
			MC;542-- ?	
			N;XVI A19--Troia	
			PC;65--Piacenza	
CA;A70	?	348	many various	Cambrai
		629	CA;A71 /-A73--Cambrai	
			-A76 /-C38-- "	
CA;A73	Cambrai	348	the same as CA;A70	Cambrai
		629		
CA;A76	Cambrai	348	the same as CA;A70	Cambrai
		629		



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
CF;XCI	Aquileia	213	ref.213	S.Ger. Aust.
		537	many various	
CF;XLIX	Cividale	346	" "	
		537	" "	
CF;XLVIII	Cividale	443	CF;XXXIX--Dominican	Cividale
			CF;XLIV / -LVII--Cividale	
		124	CF;XLIV / -LVII-- "	
CF;XXXIX	Dominican	122	CF;XLIV--Cividale	
			KO;41--Hl.Geist Königgrätz	
			MBS;9551--Oberaltaich	
			PAK;P.VI.1--Prague	
		443	CF;XLIV / -XLVIII--Cividale	
			CF;LVII--Cividale	
CFM;63	Poissy	346	many various	
	(N.France)	639	" "	
CH;1076	?	348	" "	
		660	ref.660	Danube
CHR;89	?	192	PN;5344-- ?	St.Maur-les
			PN;12044--St.Maur-les-Fossés	-Fossés
			PN;12584-- " "	
		708	the same as in No.192	
CT;12	Italian	383	PC;65--Piacenza	Italian
		538	F;s,n--Italian	
			IV;106--Ivrea	
			PC;65--Piacenza	
			RV;C5--S.Eutizio near	
			Norcia	
			UD;84--Aquileia	
DA;878	Cologne	346	many various	
		639	" "	
DOU;116	Marchiennes	275	DOU;128--Marchiennes	Marchiennes
		675	DOU;116-- "	
E;631	Einsiedeln	196	E;610--Einsiedeln	Einsiedeln
			E;611-- "	
		537	many various	
EE;LIII4	?	421	ref.421	S.French

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>		<u>probable provenance</u>
		514	[ PM; 386--French TO; 159--St. Martin Tours V; 17E--Vendôme		
FU; 55	Rahsdorff	25	many	various	German
		448		ref. 448 (German)	Aust. Bohem.
GU; 30	St. Lambrecht	25	many	various	
		696		ref. 696	
IU; 457	Charterhouse of Schnals near Merau	169	[ PU; IE12-- ? SGS; 546--St. Gallen		German
		230		ref. 230 (German)	
KN; 1004	Klosterneuburg	25	many	various	German ?
		431		ref. 431	
KN; 589	?	25	many	various	German ?
		431		ref. 431	
KN; 999	Klosterneuburg	25	many	various	German ?
		431		ref. 431	
KR; 31	St. Zeno near Reichenhall	448		ref. 448 (German)	
		696		ref. 696	
LM; 362	?	348	many	various	
		639	"	"	
LU; 6	Lübeck	346	"	"	
		639	"	"	
LIS; 38	French	348	"	"	
		639	"	"	
LBL; 27630	S. German	4		ref. 4 (German)	S. German
		537	many	various	
LUC; II	?	16	[ F; s, n--Italian RVAT; 10654-- ?		Italian
		151	F; s, n--Italian		
MBS; 14845	St. Emmeram	213		ref. 213	S. Ger. Aust.
	Regensburg	537	many	various	
MBS; 17010	Schäftlarn	346	"	"	German
		431		ref. 431	
MBS; 23266	Ranshofen	25	many	various	German
		431		ref. 431	
MBS; 5539	Diessen	4		ref. 4 (German)	German

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		230	ref.230(German)	
MBS;7600	Indersdorf	537	many various	German
		673	ref.673(German)	
MN;1566	?	269	none unicum	
		348	many various	
MZ;C12,75	Monza	348	" "	
		416	ref.270 & 416	E.Europe
NA;28	?	633	CA;A69-- ?	
			FCU;L322--Freiburg(Swiss)	
			LO;4 / -11-- ?	
			PA;279--Bayeux	
		639	many various	
OB;d5	Haute-Rive(Sw)	631	PSG;2641--St.Geneviève	
			Paris	
		639	many various	
OL;II 86	Old Brno	25	" "	Aust./Bohem.
		445	ref.445	
PA;113	?	341	ref.341(Italian)	Italian
		348	many various	
PA;135	London or	119	none unicum	English
	Canterbury	537	many various	
PAK;P.VI.3	Prague	25	" "	
		509	ref.509(Prague)	St.George Prague
PN;10478	Jerusalem	348	many various	
		639	" "	
PN;1138	Southwest	61	none unicum	French
	French	609	" "	
PN;1339	?	8	PN;903--Saint-Yrieix	
		346	many various	
PN;786	Etouvy(Cal-	348	" "	Etouvy
	-vados)	429	none unicum	
PN;907	Le Mans	348	many various	
		634	PN;16823--Saint-Corneille	
			Compiègne	
			PN;17318-- " "	
			PN;17321-- " "	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
			PN;17329--Saint-Corneille Compiègne	
PSG;1252	Le Mans	348	many various	French
		218	ref.218,202 & 206	
PSG;2634	Rouen Saint-Lô	348	many various	Saint-Lô
		728	none unicum	Rouen
PSG;2618	Paris	346	many various	
		639	" "	
PU;VI G15	St.George	272	ref.272(Bohemian)	Bohemian
	Prague	537	many various	
PU;VI G3a	" "	431	ref.431	St.George
		509	ref.509(St.George)	Prague
PU;VII C10	Bohemian	4	ref.4(German)	German
		537	many various	
PU;XII A9	Bohemian	25	" "	Bohemian
		403	BK;142--Trier PAK;N,XXIX-- ?	
R;192	Saint-Ouen	113	none unicum	Saint-Ouen
	Rouen	691	" "	Rouen
RE;264	St.Thierry	348	many various	French
	near Reims	604	ref.604(French)	
RVAT;10645	?	102	none unicum	?
		537	many various	
SE;7	Sens	206	ref.202, 206, & 218	French
		348	many various	
SF;410	St.Florian	270	ref.270 & 416	E.Europe
		416	"	
SGS;360	St.Gallen	68	LE;391--St.Thomas Leipzig SGS;380--St.Gallen SGS;384-- ? SGS;388--St.Gallen SGS;390-- " SGS;561-- ?	St.Gallen
		537	many various	
SGS;388	St.Gallen	68	the same as SGS;360	St.Gallen
		537	many various	



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
SGS;380	St.Gallen	68	the same as SGS;360	St.Gallen
		537	many various	
SGS;561	?	68	the same as SGS;360	St.Gallen
		537	many various	
SK;2 & 4	Sitten	25	" "	Sitten
		685	PN;1088--St.Martial Limoges	
			PN;1139-- ?	
			PN;17716--Cluny	
			PN;3003--Sitten	
			SK;42--Diocese of Sitten	
			SK;46--Sitten	
SK;41	Diocese of	348	many various	
	Sitten	639	" "	
T;1148	Troyes	107	PM;386--French	French
			PN;1266--Meaux	
		528	PM;386--French	
			PN;1266--Meaux	
TO;160	St;Martin Tours	348	many various	
		639	" "	
TR;173	Gorizia	25	" "	Gorizia
		476	none unicum	
U;409	St.Maria Utrecht	25	many various	St.Maria
		190	U;408--St.Maria Utrecht	Utrecht
VI;5392	?(Catalan)	341	ref.341(Italian)	Italian/
		353	BC;M662--Catalan	Catalan
			BC;M706-- "	
			G;19--Gerona	
			MB;s,n(13)-- ?	
VI;7617	Vich	421	ref.421(S.France)	Vich
		502	none unicum	
VIC;5	?	240	MB;s,n(13)/-s,n(15)-- ?	
		421	the same as VI;7617	
W;1067	German	62	ref.62(S.German)	German
		438	none unicum	
W;195	?(Bavaria)	176	FU;72--Rahsdorff	German
			MBS;2992--Amberg	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>		<u>probable provenance</u>
			MBS; 5023--Benediktbeuren		
		673	ref. 673 (German)		
W; 506	German	357	none	unicum	German
		677	none	unicum	
W; 522	German	537	many	various	German
		594	none	unicum	
W; 593	German	448		ref. 448 (German)	German
		694		ref. 694	
WC; M2147	Cologne(?)	25	many	various	French
		661		ref. 661 (French)	
WI; 1802	German	537	many	various	German
		673		ref. 673 (German)	
ZW; XCIV5	German	445		ref. 445	German
		673		ref. 673 (German)	
ZZ; 101	Rheinau	25	many	various	German
		431		ref. 431	
		661		ref. 661 (French)	
AC; 177	French	202		ref. 202, 206, & 218	French
		206		"	
		218		"	
AV; 179	Autun	202		"	French
		206		"	
		218		"	
BV; VI 34	Benevento	112	BV; VI 38--Benevento		Benevento
			BV; VI 39--		
		684	the same as Psa. 112		
		692	"		
W; 17 38	Benevento	118	the same as BV; VI 34		Benevento
		684	"		
		692	"		
BV; VI 39	Benevento	118	the same as BV; VI 34		Benevento
		684	"		
		692	"		
GA; A71	Cambray	248			Cambray
		250	GA; A70--		
			GA; A71 / A73--Cambray		

### 3) Manuscripts containing THREE Prosulas

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
AI;15	?	340	none unicum	?
		462	" "	
		576	" "	
AN;112	?	387	" "	French
		469	PA;279--Bayeux R;245--Fécamp R;251-- " V;17E--Vendôme	
		585	none unicum	
AS;563	Mont St.Eloi	259	ref.259(N.French)	French
		308	AU;54--Auxerre LO;11-- ? PM;386--French PN;9425-- ?	
		661	ref.661(French)	
AUT;177	French	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
AUT;179	Autun	202	" "	French
		206	" "	
		218	" "	
BV;VI 34	Benevento	118	BV;VI 38--Benevento BV;VI 39-- "	Benevento
		684	the same as Psa,118	
		692	" "	
BV;VI 38	Benevento	118	the same as BV;VI 34	Benevento
		684		
		692		
BV;VI 39	Benevento	118	the same as BV;VI 34	Benevento
		684		
		692		
CA;A71	Cambrai	348		Cambrai
		629	CA;A70-- ? CA;A71 / -A73--Cambrai	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		639	CA;A76 / -C38--Cambrai	
CA;A72	Cambrai	348		Cambrai
		367	CA;A79--Cambrai CA;A83-- ? CA;C38--Cambrai	
		639		
CA;A79	Cambrai	348		Cambrai
		367	see CA;A72	
		639		
CA;A83	?	348		Cambrai
		367	see CA;A72	
		639		
CF;XXX	?	510	ref.510(French)	French
		639		
		660	ref.660	
DOU;69	Marchiennes	346		Marchiennes
		636	none unicum	
		639		
FU;71	Rahsdorff	176	MBS;2992--Amberg MBS;5023--Benediktbeuren W;195-- ?	German
		448	ref.448(German)	
		673	ref.673(German)	
H;7	Huesca	67	none unicum	Huesca
		209	" "	
		545	BC;M706--Catalan	
H;8	Huesca	52	none unicum	Huesca
		299	ref.299(French)	
		364	LIM;2--Fontévrault PN;776--Albi	
KA;A,LX	Reichenau	25		French
		417	EN;102-- ?	
		660	ref.660	
KN;1003	Klosterneuburg	25		German
		346		



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>		<u>probable provenance</u>
		[ 431		ref.431	
KN;1013	Klosterneuburg	[ 51	none	unicum	Kloster- neuburg
		[ 213		ref.213	
		[ 537			
KO;39	Hl.Geist	[ 25			Hl.Geist
	Königgrätz	[ 167	none	unicum	
		[ 241	"	"	
LU;4	Lübeck	[ 25			
		[ 346			
		[ 639			
LU;27	Lübeck	[ 25			
		[ 346			
		[ 639			
MBS;12201c	Raitenbach	[ 213		ref.213	S.German/ Austria
		[ 537			
		[ 592	KN;1010--Klosterneuburg		
MBS;14926	Regensburg	[ 25			Regensburg
		[ 110	none	unicum	
		[ 431		ref.431	
MBS;15502	Rott am Inn	[ 270		ref.270 & 416	E.Europe
		[ 416	"	"	
		[ 537			
MBS;15504	"	[ 270		ref.270 & 416	"
		[ 416	"	"	
		[ 537			
MBS;17017a	Schäftlarn	[ 270		ref.270 & 416	"
		[ 416	"	"	
		[ 537			
MBS;2988	Amberg	[ 448		ref.448(German)	German
		[ 537			
		[ 673		ref.673(German)	
MBS;4475	Baumburg	[ 213		ref.213	E.Europe
		[ 270		ref.270 & 416	
		[ 416	"	"	
MBS;9551	Oberaltaich	[ 122	CF;XXXIX / -XLIV--Cividale KO;41--Hl.Geist Königgrätz		S.German/ Austria

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
			PAK;P.VI.1--Prague	
		213	ref.213	
		537		
MU;150	?	270	ref.270 & 416	E.Europe
		416	" "	
		537		
PA;666	St.Martial Limoges	132	PN;916--St.Martial Limoges	St.Martial Limoges
		177	PN;916-- " "	
			PN;1088-- " "	
		568	PN;916-- " "	
			PN;1088-- " "	
PN;10482	Paris	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
PN;1107	St.Denis Paris	77	ref.77	French
		166	CH;718--Plâteauroux	
			LBL;2615--Beauvais	
			PM;386--French	
			PN;784--Limoges	
			PN;1255--Bourges	
		346		
PN;10511	French	348		French
		510	ref.510(French)	
		604	ref.604(French)	
PN;17716	Cluny	510	ref.510( " )	French
		639		
		685	see SK;2 & 4 in source 2.	
PN;3003	Sitten	25		Sitten
		639		
		685	see SK;2 & 4 in source 2.	
PN;3719	Limoges	352	ref.352(Aquitanian)	Limoges
		510	ref.510(French)	
		722	none unicum	
PN;5344	?	192	CHR;89-- ?	St.Maur- les-Fossés
			PN;12044--St.Maur-les-Fossés	
			PN;16309--Saintes	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		472	PN;12044--St.Maur-les-Fossès	
			PN;12584-- "	
		708	CHR;89-- ?	
			PN;12044--St.Maur-les-Fossès	
			PN;12584-- "	
PN;776	Albi	318	BC;M662--Catalan	Albi
			BC;M706-- "	
			ER;s,n--North Spain	
			G;19--Gerona	
			VIC;CXXIV--Vich	
			VI;3880--Estany	
		364	H;8--Huesca	
			Lim;2--Fontévrault	
		693	none unicum	
PNM;XII F14	Jistebnice	62	ref.62(S.German)	German
		230	ref.230(German)	
		639		
PSG;2641	St.Geneviève	25		?
	Paris	631	OB;d5--Haute-Rive	
		639		
PU;VI G5	St.George Prague	272	ref.272(Bohemian)	Bohemian
		524	see <u>K;15</u> in the source 1.	
		537		
PU;VI G10a	"	272	ref.272(Bohemian)	"
		524	see <u>K;15</u> in the source 1.	
		537		
PU;VI G10b	"	272	ref.272(Bohemian)	"
		524	see <u>K;15</u> in the source 1.	
		537		
PU;VII G16	"	272	ref.272(Bohemian)	"
		524	see <u>K;15</u> in the source 1	
		537		
SGS;546	St.Gallen	4	ref.4(German)	German
		62	ref.62(S.German)	
		169	IU;457--Charterhouse of Schnals near Merau	
			PU;IE12--French	
			-264-	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
SGS;614	?(Aquitaine)	194	PN;1084--Saint-Géraud d'Aurillac	French
			PN;1118--Region of Auch	
			PN;1338-- ?	
		206	ref.202,206,& 218	
		223	ref.223	
SK;62	Sitten	62	ref.62(S.German)	Sitten
		483	ref.483	
		697	none unicum	
T;571	St.Loup Troyes	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
T;720	"	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
T;721	?	348		French
		639		
		660	ref.660	
V;271	?	25		
		348		
		639		
VN;107	Verdun	25		Verdun
		431	ref.431	
		630	VN;129--Saint-Vanne Verdun	
VO;287	Salzburg	4	ref.4(German)	German/Austrian
		213	ref.213(	
		537		
W;520	German	184	KO;41--Hl.Geist Königgrätz PAK;P.VI.1--Prague U;406--St.Maria Utrecht	German/Bohemian
		281	KO;41--Hl.Geist Königgrätz PAK;P.VI.1--Prague PU;XIV B6--Bohemian	
		537		



Manuscripts containing FOUR Prosulas

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
AU;55	Auxerre	86	AUT;178--Autun	French
			AUT;181-- "	
			LA;263--Notre Dame Laon	
			PSG;117--St.Michel Beauvais	
		348		
		639		
		718	AUT;178--Autun	
			PN;1020--Orléans	
BACA;96	French	202	ref.202,206,& 218(French)	French
		206	" "	
		218	" "	
		639		
BS;66	Besançon	348		French
		639		
		660	ref.660	
		713	FCU;L61--Lausanne	
			FCU;L322--Freiburg	
CA;A69	?	25		?
		346		
		639		
		633	see <u>NA;28</u> in the Source 2.	
CF;XXIX	Cividale	213	ref.213	E.Europe
		270	ref.270 & 416	
		416	" "	
		537		
CF;XXXIV	Dominican	346		French
		510	ref.510(French)	
		639		
		660	ref.660	
CF;XLI	Cividale	213	ref.213	E.Europe
		270	ref.270 & 416	
		416	" "	
		537		
CF;LVI	Cividale	213	ref.213	E.Europe

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		270	ref.270 & 416	
		416	" "	
		537		
CF;XCIII	Aquileia	213	ref.213	E.Europe
		270	ref.270 & 416	
		416	" "	
		537		
CU;9	Salisbury	140	OB;d4--Dublin	Salisbury
		348		
		453	OB;d4--Dublin	
		639		
E;610	Einsiedeln	196	E;611--Einsiedeln	Einsiedeln
			E;631-- "	
		270	ref.270 & 416	
		416	" "	
		537		
GO;A	?	431	ref.431(G)	?
		510	ref.510(F)	
		626	GO;B I--Aquileia	
			BO;B II--Dominican	
			GO;D--Aquileia	
		660	ref.660	
GU;116	St.Lambrecht	213	ref.213	E.Europe
		270	ref.270 & 416	
		416	" "	
		537		
H;2	?	33	none unicum	French
		40	" "	
		299	ref.299(French)	
		578	none unicum	
MC;542	?	14	ref.14(Italian)	Italian
		341	ref.341	
		572	BV;V.19--South Italian	
			N;XIV A19--Benevent	
			RV;C5--S.Eutizio near	
			Norcia	
			RV;C13-- " "	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
			RVAT;602--South Italian (Monte-Cassino?)	
		716	see BV;VI.37 in the source 2. (South Italian)	
OB;202	German	213	ref.213	E.Europe
		270	ref.270 & 416	
		416	" "	
		537		
OB;346	Moggio(Mosach)	213	ref.213	E.Europe
		270	ref.270 & 416	
		416	" "	
		537		
PN;784	Saint-Martial Limoges	166	see PN;1107 in the source 3. St.Martial (French) Limoges	
		365	none unicum	
		393	PN;781--Saint-Martial Limoges?	
			PN;903--Saint-Yrieix	
			PN;1088--St.Martial Limoges	
		721	CH;718--Plâteauroux	
			LBL;2615--Beauvais	
			PM;386--French	
			PN;1255--Bourges	
PN;811	Châlons-sur-Marne	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
		348		
PN;916	Saint-Martial Limoges	132	PA;666--St.Martial Limoges	St.Martial Limoges
		177	PA;666-- " "	
			PN;1088-- " "	
		386	none unicum	
		568	PA;666--St.Martial Limoges	
			PN;1088-- " "	
PN;1269	Châlons-sur-Marne	206	ref.202,206,& 218	French
		218	" "	
		346		
		639		

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
PRO;233	?	202 206 218 639	ref.202,206,& 218 " " " "	French
PU;VIII C15	Bohemian	341 445 509 696	ref.341 ref.445 ref.509(Prague) ref.696	Bohemian
R;222	St.Ouen Rouen	218 227 682 348	ref.202,206,& 218 OB;d4--Dublin PN;904--Rouen RVAT;308--Salisbury R;216--Evreux	French
RVAT;623	Orleans	82 156 347 518	none " " "	Orleans
SGS;390	St.Gallen	68 270 416 537	see <u>SGS;384</u> in the source 1. ref.270 & 416 " "	
SK;42	Diocese of Sitten	25 70 448 685	none unicum ref.448(German) see <u>SK;2 &amp; 4</u> in the source 2.	Sitten
SK;46	Sitten	25 639 685 723	see <u>SK;2 &amp; 4</u> in the source 2 none unicum	Sitten
UD;84	Diocese of Aquileia	223 384 537 538	ref.223 MZ;C15.75--Monza see <u>CT;12</u> in the source 2.	



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
V;221	?	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
SV;V.19	South Italian	604	ref.604(French)	Italian
VN;128	Saint-Vanne	259	ref.259(N.French)	French
	Verdun	537		
		639		
		661	ref.661(French)	
		392	see MS. 100 in the source 4.	
		416	see MS. 100 in the source 4.	
CF;XLIV	Cividale	122	see CF;XLIV--source 3.	Cividale
		124	CF;XLIV--Cividale	
		443	CF;XLIV--Cividale	
		638	CF;XLIV--Cividale	
		639	CF;XLIV--Cividale	
GU;II 256	Seckau	213	ref.213	E. Europe
		270	ref.270 & 271	
		416	" "	
		422	KE; 3040--Augsburg(?)	
		437		
HFC;s,n	S. Gode in Glarus-Ferrand	323	PM;386--French	S. Gode
		324	none	
		333	" "	
		348		
		401	none	
KH;1013	Klosterneuburg	21	KH;1013--Klosterneuburg	
		213	ref.373	
		512		
		592	MS;12201a--Raitzbaach	
		660	ref.560	
LE;720	?	243	HO;41--Hl. Geist Königgrätz	Austria/ Bohemia
			MS;4503--Oberaltaich	
			PM;337 421--Kolin	

Manuscripts containing FIVE Prosulas

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
BV;V.19	South Italian	14	ref.14(Italian)	Italian
		373	RVAT;334--Sora	
		560	N;XVI.A19--Benevent	
			PN;1338-- ?	
			RA;123--Bologna	
			RV;C5--S.Eutizio near Norcia	
		572	see MC;542 in the source 4.	
CF;XLIV	Cividale	716	see BV;VI.37 in the source 2.	Cividale
		122	see CF;XXXIX--source 2.	
		124	CF;XLVIII / -LVII--Cividale	
		443	CF;XXXIX / -XLVIII-- " CF;LVII-- Cividale	
		638	CF;XL / -LVII-- "	
		639		
GU;II 756	Seckau	213	ref.213	E.Europe
		270	ref.270 & 416	
		416	" "	
		422	KK;3449--Augsburg(?)	
		537		
HUG;s,n	S.Genès in Clermont-Ferrand	321	PM;386--French	S.Genès
		324	none unicum	
		333	" "	
		348		
		481	none unicum	
KN;1010	Klosterneuburg	51	KN;1013--Klosterneuburg	
		213	ref.213	
		537		
		592	MBS;12201c--Raitenbach	
		660	ref.660	
LE;770	?	243	KO;41--Hl.Geist Königgrätz	Austria/ Bohemia
			MBS;9508--Oberaltaich	
			PNM;XII A21--Kolin	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
			PU;IV H12--Bohemian	
			PKV;VCδ--Bohemian	
		292	MBS;9508--Oberaltaich	
		537		
		658	KO;42--Hl.Geist Königgrätz	
			KR;190--Sippachzell near Kremsmünster	
			MBS;2992--Amberg	
			MBS;9501--Oberaltaich	
			PNM;XII A21--Kolin	
			PU;IV H12--Bohemian	
			PKV;VCδ--Bohemian	
		694	ref.694(Aust. Bohem.)	
MBS;9508	Oberaltaich	243	see <u>LE;770</u> in the source 5.	Austria/ Bohemia
		291	KR;190--Sippachzell near Kremsmünster	
			MBS;2992--Amberg	
			PKV;VC --Bohemian	
		292	LE;770-- ?	
		658	see <u>LE;770</u> --source 5	
		694	ref.694	
N;XVI A19	Benevento	14	ref.14(Italian)	Italian
		37	RVAT;602--South Italian (Monte-Cassino?)	
		560	see <u>BV;V,19</u> --source 5.	
		572	see <u>MC;542</u> --in the source 4.	
		716	see <u>BV;VI.37</u> in the source 2.	
OB;222	Novalese	129	none unicum	Novalese
		206	ref.202,206,& 218	
		223	ref.223	
		263	IV;106--Ivrea	
		503	OB;366--Brescia	
OB;366	Brescia	162	none unicum	Brescia
		197	F;s,n--Italian	
			IV;106--Ivrea	
		206	ref.202,206,& 218	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		225	none unicum	
		503	" "	
PN;1090	Marseille	163	none unicum	Marseille
		421	ref.421(S.France)	
		639		
		646	none unicum	
		657	MB;s,n(1) / -s,n(2)-- ?	
PN;1139	Limoges ?	352	see <u>PN;3549</u> in the source 1. French	
		356	none unicum	
		490	" "	
		685	see <u>SK;2</u> in the source 2.	
		726	PN;1088--St.Martial	
			Limoges	
PN;15181	Paris	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
		346		
		639		
PSG;122	German	100	CH;718--Plâteauroux ? LO;4 / -11--- ? TO;159--St.Martin Tours	
		145	TO;159-- " "	
		348		
		572	see <u>MC;542</u> in the source 4.	
		706	BC;M706--Catalan CH;718--Plâteauroux LO;4 / -11-- ? TO;159--St.Martin Tours	
PU;IE 12	French	4	ref.4(German)	French
		62	ref.62(S.German)	
		169	IU;457--Charterhouse of Sch- -nals near Merau SGS;546--St.Gallen	
		230	ref.230(German)	
		587	none unicum	
R;245	Fécamp	158	V;17E--Vendôme	French



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		348		
		469	see R;251 in the source 1	
		639		
		660	ref.660	
RVAT;552	German	274	U;404--St.Maria Utrecht	German
		416	ref.270 & 416	
		448	ref.448(German)	
		673	ref.673(German)	
		696	ref.696	
SB;152	Salisbury	258	AUT;183--St.Martin Autun	Salisbury
			AU;54--Auxerre	
			PC;65--Piacenza	
			PN;1236--Nevers	
		420	OB;d4--Dublin	
			RVAT;308--Salisbury	
		604	ref.604	
		661	ref.661(French)	
		686	OB;d4--Dublin	
			RVAT;308--Salisbury	
SGS;392	German	25		German
		270	ref.270 & 416	
		416	" "	
		448	ref.448(German)	
		673	ref.673(German)	
SGS;437	Marbach Alsace	213	ref.213	Marbach Alsace
		270	ref.270 & 416	
		277	none unicum	
		416	ref.270 & 416	
		537		
U;404	St.Maria Utrecht	199	BRNO;23-- ?	St.Maria Utrecht
			LE;391--St.Thomas Leipzig	
			PAK;P.VI.1--Prague	
			U;406/-407/-408--St.Maria Utrecht	
		206	ref.202,206,& 218	
		223	ref.223	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
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		274	RVAT;552--German	
		679	none unicum	
V;17c	Vendôme	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
		346		
		558	AUT;178--Autun	
			AU;54--Auxerre	
			LBL;2615--Beauvais	
			MN;288--Palermo	
			PA;153--Meaux	
			PN;1266-- "	
			PN;9425-- ?	
			PN;12035--Meaux	
			PN;17296--St.Denis Paris	
			PN;1236--Nevers	
			PN;1535--Sens	
			SE;29--Sens	
			SE;46-- "	
V;269	Vendôme	202	ref.202,206,& 218	Vendome
		206	" "	
		218	" "	
		604	ref.604(French)	
		641	none unicum	
ZW;XC IV6	?	199	see <u>U;404</u> in the source 5.	?
		213	ref.213	
		223	ref.223	
		270	ref.270 & 416	
		416	" "	

Manuscripts containing SIX Prosulas

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
BRNO;23	?	199	see U;404 in the source 5.	?
		213	ref.213	
		223	ref.223	
		416	ref.270 & 416	
		537		
		611	OB;27--Heidenheim Eich- -stätt or Freising	
E;611	Einsiedeln	25		Einsiedeln
		196	E;610--Einsiedeln	
			E;631-- "	
		270	ref.270 & 416	
		416	" "	
		431	ref.431	
		537		
GO;BII	Dominican	213	ref.213	E. Europe
		270	ref.270 & 416	
		416	" "	
		537		
		626	GO;A-- ?	
			GO;B I--Aquileia ?	
			GO;D--Aquileia	
		660	ref.660	
IV;106	Ivrea	15	ER;s,n--North Spain	Ivrea
			VIC;CXXIV--Vich	
			VI;3880--Estany	
		197	F;s,n--Italian	
			OB;366--Brescia	
		206	ref.202,206,& 218	
		223	ref.223	
		263	OB;222--Novalese	
		538		
KR;190	Sippachzell near Kremsmünster	291	MBS;2992--Amberg	E. Europe
			MBS;9508--Oberaltaich	
			PKV;VC8--Bohemian	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		445	ref.445	
		537		
		658	see <u>LE;770</u> in the source 5.	
		673	ref.673	
		696	ref.696	
LA;263	Notre-Dame Laon	86	AUT;178--Autun AUT;181--Autun AU;55--Auxerre PSG;117--St.Michel Beauvais	Notre-Dame Laon
		112	none unicum	
		168	" "	
		376	" "	
		565	PA;153--Meaux PN;1266-- " PN;12035-- " PSG;117--St.Michel Beauvais	
		498	none unicum	
LIM;2	Fontévrault	31	" "	Fontévrault
		32	" "	
		364	H;8--Huesca PN;776--Albi	
		510	ref.510	
		541	none unicum	
		573	" "	
PN;1085	St.Martial	202	ref.202,206,& 218	French
	Limoges	206	" "	
PN;1235	Nevers	218	" "	
		267	PN;1255--Bourges PN;9449--Nevers PN;12584--St.Maur-les-Fossés PN;1235--Nevers PN;1236-- " W;4383-- ?	
		555	PN;1084--St.Géraud d'Aurillac PN;1338-- ? PN;9449--Nevers	



<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		680	PN;1235--Nevers PN;1338--St.Martial Limoges PN;1255--Bourges PN;9449--Nevers PN;12044--St.Maur-les-Fossés PN;12584-- " " PN;16309--Saintes PN;1235--Nevers PN;1236-- " W;4383-- ?	
PN;443	Conques	101	none unicum	Conques
		234	" "	
		307	" "	
		480	" "	
		534	" "	
		690	" "	
PN;903	St.Yrieix	8	none unicum	St.Yrieix
		195	" "	
		393	PN;781--St.Martial Limoges PN;784-- " " PN;1088-- " "	
		421	ref.421(S.France)	
		633	see <u>NA;28</u> in the source 2.	
		639		
PU;III D10 Bohemian		270	ref.270 & 416	Bohemian
		416	" "	
		445	ref.445	
		448	ref.448	
		673	ref.673	
		694	ref.694	
PU;XIV B6 Bohemian		184	KO;41--Hl.Geist Königgrätz PAK;P.VI.1--Prague W;520--German	Bohemian
		223	ref.223	
		262	KO;41--Hl.Geist Königgrätz KO;42-- " "	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
			PAK;P.VI.1--Prague PU;IV H12--Bohemian PKV;VCX-- "	
		281	the same as No.184 in PU;XIV B6 the source 5.	
		416	ref.270 & 416	
		596	KO;41--Hl.Geist Königgrätz PAK;P.VI.1--Prague	
RA;123	Bologna	28	none unicum	Bologna
		180	" "	
		433	" "	
		487	" "	
		560	see BV;V,19 in the source 5.	
		687	none unicum	
RV;C13	S.Eutizio near Norcia	150	" "	S.Eutizio Norcia
		341	ref.341	
		505	BV;VI.37-- ?	
		537		
		561	RV;C5--S.Eutizio near Norcia	
		572	see MC;542 in the source 4.	
SL;95	Weingarten	62	ref.62(S.German)	Weingarten
		270	ref.270 & 416	
		416	" "	
		477	none unicum	
		537		
		639		
T;109	Montier-la- -Celle	202	ref.202,206,& 218	French
		206	" "	
		218	" "	
		348		
		604	ref.604	
		639		
U;408	St.Maria Utrecht	25		St.Maria Utrecht
		190	U;409--St.Maria Utrecht	
		199	see U;404 in the source 5.	

<u>Mss</u>	<u>Provenance</u>	<u>Psa</u>	<u>Other sources &amp; provenance</u>	<u>probable provenance</u>
		206	ref.202,206,& 218	
		223	ref.223	
		537		
W;4383	?	44	PN;1084--St.Géraud d'Aurillac French PN;1118--Region of Auch PN;1338-- ?	
		188	none unicum	
		239	the same as No.44	
		267	see <u>PN;1085</u> in the source 6.	
		580	see <u>POR;1151</u> in the source 1.	
		680	see <u>PN;1085</u> in the source 6.	

# MANUSCRIPTS

Containing more than SIX Prosulas.

(including six)

AR:54	8:	9	23	206	318	348	428	504	639			
AU:54	13:	137	202	280	218	298	300	314	378	448	599	
KO:50	7:	18	79	88	211	182	532	532				
AUT:178	18:	25	57	85	104	115	134	283	310	348	178	
AUT:181	7:	26	134	206	246	551	574					
AUT:193	7:	77				513	639	661				
OC:M662	10:	5				53	58	64	92	106	117	123
		153	110	172	229	289	296	297	289	385	348	
		328	330	343	314	345	353	371	398	400	421	
		147	119	184	189	197	198	512	523	610	639	
BC:HT98	13:	5	22	38	108	117	172	281	285	310	338	
BRNO:23	6:	188	213	223	118	517	511					
CA:338												
CF:LVII												
CF:XLVII												
CH:118	12:	77	100									
		708	721									
E:817	8:	25	188	270	416	431	537					
ER:s,n	10:	5	18	38	77	117	254	318	328	452	619	
F:s,n	13:	16	86	143	191	197	288	326	368	264	312	
FCU:1323	18:	25	73	105	202	288	218	348	621	612	719	
FCU:151	17:	12	85	59	73	71	185	201	208	318	348	
		359	449	494	508	519	419	413				
G:19	32:	5	10	19	28	68	17	87	117	123	170	
		208	212	254	256	318	235	343	344	545	189	
		390	177	449	189	687	499	507	512	581	204	
		610	724									
G:s,n	15:	5	35	81	288	318	344	398	421	441	544	
		487	518	523	567	644						
GO:81	11:	282	213	248	278	419	431	518	527	628	639	
		818										
GO:817	8:	213	370	418	537	648	660					
GO:8	7:	202	213	219	278	418	531	528				
GU:25	17:	4	81	53	213	210	278	418	418	480	636	
		597	564									
H:9	17:	21	80	81	108	178	253	178	398	278	157	
		919	984	935								
IV:106	6:	13	187	288	223	283	538					
KK:1443	10:	25	179	179	434	517	551	808	843	652	729	
KO:41	18:	64	122	183	184	213	283	268	288	278	272	
		287	418	531	588	660	573					
KO:42	16:	25	28	185	243	282	298	448	463	513	607	
		898	694	698	731							
KR:158	6:	293	145	527	658	679	892					
L:9	12:	135	278	287	318	328	480	431	574	583	684	
		639	593									

## APPENDIX 8

List of sources with more than 6 Prosulas.

(including 6)



# MANUSCRIPTS

Containing more than SIX Prosulas.

(including six)

AN;81	8:	9	23	206	316	348	425	604	639		
AU;54	14:	137	202	206	218	258	308	314	378	446	558
		604	617	661	662						
AU;60	7:	78	79	80	331	482	532	632			
AUT;178	18:	25	57	86	104	115	134	283	310	348	378
		446	465	551	558	637	639	662	718		
AUT;181	7:	86	134	202	206	348	551	574			
AUT;183	7:	77	258	261	348	513	639	661			
BC;M662	40:	5	22	46	53	60	84	92	108	117	123
		153	170	172	229	293	294	297	299	305	318
		328	338	343	344	345	353	371	390	400	421
		441	449	484	489	497	499	512	523	610	639
BC;M706	19:	5	22	38	108	117	172	294	295	318	338
		353	390	449	499	523	545	610	639	706	
BRNO;23	6:	199	213	223	416	537	611				
CA;C38	9:	25	149	212	348	367	391	629	639	710	
CF;LVII	9:	124	213	270	346	416	443	537	638	705	
CF;XLVII	8:	213	270	416	510	537	593	639	660		
CH;718	12:	77	100	138	166	202	206	218	276	459	527
		706	721								
E;611	6:	25	196	270	416	431	537				
ER;s,n	10:	5	15	38	77	117	294	318	390	452	639
F;s,n	15:	16	90	143	151	197	206	226	260	284	332
		341	434	538	543	676					
FCU;L322	10:	25	77	105	202	206	218	348	633	639	713
FCU;L61	17:	12	25	59	73	77	105	202	206	218	348
		358	460	494	500	529	639	713			
G;19	32:	5	10	19	38	60	77	87	117	123	170
		228	229	294	296	318	335	343	344	345	353
		390	413	449	489	497	499	507	512	584	604
		610	724								
G;s,n	15:	5	35	84	299	315	344	390	421	441	484
		497	510	523	567	614					
GO;BI	11:	202	213	218	270	416	431	510	537	626	639
		660									
GO;BII	6:	213	270	416	537	626	660				
GO;D	7:	202	213	218	270	416	537	626			
GU;29	12:	4	62	63	213	230	270	410	416	485	536
		537	544								
H;9	13:	21	60	93	106	126	153	178	330	334	352
		515	564	639							
IV;106	6:	15	197	206	223	263	538				
KK;3449	10:	25	179	422	431	537	553	639	648	652	729
KO;41	16:	64	122	183	184	213	223	262	266	270	272
		281	416	537	596	660	673				
KO;42	14:	25	29	185	243	262	290	448	483	533	608
		658	694	696	731						
KR;190	6:	291	445	537	658	673	696				
L;9	12:	136	278	287	379	396	400	431	531	583	604
		639	653								

LA;263	6:	86	112	168	376	498	565				
LBL;2615	24:	43	49	130	166	181	212	221	231	245	264
		280	325	346	542	554	558	559	563	590	601
		604	613	681	721						
LE;391	9:	68	94	199	223	270	407	416	537	639	
LIM;2	6:	31	32	364	510	541	573				
LO;11	10:	138	308	348	412	431	527	604	633	639	706
LO;4	10:	100	138	348	412	431	527	604	633	639	706
MB;s,n(13)	12:	60	109	123	170	229	240	421	452	489	510
		549	657								
MB;s,n(15)	19:	22	35	60	109	121	123	170	172	235	240
		338	351	353	435	489	510	523	657	714	
MBS;2992	11:	176	291	445	483	524	537	658	673	694	696
		730									
MBS;5023	9:	176	270	416	445	483	537	673	694	696	
MN;288	12:	43	152	181	202	206	218	346	542	558	604
		605	649								
MO;72	7:	10	334	337	362	450	491	520			
O;113	11:	131	202	212	220	256	313	463	598	639	660
		666									
OB;27	7:	94	128	147	272	537	579	611			
OB;d4	15:	25	120	140	218	227	348	411	420	451	453
		537	604	639	682	686					
PA;153	10:	125	157	202	218	259	346	558	565	639	661
PA;279	12:	25	99	104	181	206	212	215	348	469	604
		633	639								
PAK;P,VI,1	19:	122	183	184	199	213	223	262	266	268	270
		272	281	317	346	416	539	596	639	661	
PC;65	9:	6	14	258	380	383	538	603	661	716	
PKV;VCa	25:	25	41	64	65	185	223	243	262	270	272
		290	291	416	445	448	517	533	608	656	658
		673	694	696	701	731					
PM;386	20:	25	27	77	107	166	202	206	216	218	308
		321	348	510	514	521	528	604	639	695	721
PN;1020	10:	202	206	212	220	256	348	463	586	639	718
PN;1028	13:	78	79	80	202	206	218	299	331	348	482
		615	632	639							
PN;1084	13:	44	66	133	198	201	203	210	214	224	239
		352	555	580							
PN;1085	6:	202	206	218	267	555	680				
PN;1088	8:	177	286	393	455	510	568	685	726		
PN;1118	10:	44	66	198	201	203	210	214	223	239	580
PN;12035	10:	157	202	206	218	259	346	558	565	639	661
PN;12044	27:	7	11	45	81	133	142	181	192	202	204
		206	218	348	355	401	409	454	472	488	496
		511	525	616	618	639	680	708			
PN;1235	6:	202	206	218	267	555	680				
PN;1236	12:	77	202	206	212	218	258	261	267	348	558
		661	680								
PN;1255	13:	77	166	202	206	210	267	348	457	459	516

PN;12584	20:	639	680	721								
		11	181	192	202	206	218	246	252	259	267	
		348	472	496	510	511	618	639	661	680	708	
PN;1266	18:	107	125	157	202	206	218	259	346	348	388	
		528	546	558	565	569	639	660	661			
PN;1338	20:	44	66	133	187	198	201	210	214	239	265	
		334	352	470	479	555	560	580	589	678	680	
PN;1535	12:	77	123	202	206	218	259	331	348	385	532	
		558	661									
PN;15613	6:	202	206	218	346	639	661					
PN;16309	15:	96	165	175	181	201	211	252	352	392	421	
		470	510	604	639	680						
PN;17296	12:	114	182	257	282	288	339	369	372	374	426	
		558	661									
PN;443	6:	101	234	307	480	534	690					
PN;903	6:	8	195	393	421	633	639					
PN;904	7:	77	181	218	227	348	537	682				
PN;9425	11:	137	202	206	218	308	348	378	446	558	617	
		662										
PN;9449	7:	202	206	218	267	348	555	680				
PNM;XIIA21	16:	25	29	42	65	236	243	270	290	445	483	
		517	533	658	694	696	701					
PSG;117	16:	25	86	137	202	206	212	221	259	346	508	
		565	604	639	660	661	717					
PU;IIID10	6:	270	416	445	448	673	694					
PU;IVH12	20:	64	65	185	243	262	272	290	445	448	483	
		495	517	533	608	658	673	694	696	701	731	
PU;XIVB6	6:	184	223	262	281	416	596					
R;216	7:	218	227	259	348	639	661	682				
RA;123	6:	28	180	433	487	560	687					
RV;C13	6:	150	341	505	537	561	572					
RV;C5	27:	1	14	50	89	98	116	146	154	222	223	
		341	360	382	395	397	408	415	428	464	493	
		537	538	560	561	570	572	663				
RVAT;308	8:	120	218	227	420	537	604	682	686			
RVAT;602	7:	14	36	37	394	501	572	699				
SE;29	9:	202	206	218	259	299	348	558	639	661		
SE;46	9:	80	181	202	206	218	346	558	591	604		
SE;6	9:	202	206	218	259	299	348	639	660	661		
SL;95	6:	62	270	416	477	537	639					
T;109	6:	202	206	218	348	604	639					
TO;149	9:	43	127	202	206	218	348	604	639	712		
TO;159	19:	13	43	100	138	145	193	202	206	216	218	
		348	424	432	466	506	514	527	604	706		
U;406	9:	25	139	183	199	206	223	266	537	661		
U;407	8:	25	183	199	206	223	266	537	661			
U;408	6:	25	190	199	206	223	537					
V;17E	16:	25	158	175	202	206	218	348	431	469	514	
		604	605	639	660	689	709					
VI;3880	12:	5	15	117	170	318	337	390	421	474	491	
		619	639									
VIC;CXXIV	9:	5	15	38	117	294	318	390	452	639		
W;4383	6:	44	188	239	267	580	680					
WO;F160	7:	186	255	259	271	348	361	661				

APPENDIX 9

Statistical comparison.

The number of coincidences between sources are given first(pp.286-297). To find the number, read across from where each source is cited until the coordinating column with another source is reached. On pp.297-309 the percentage similarities are given. The number of coincidences between any two sources is divided by the total of the prosulas in the smaller of the two.



COINCIDENCES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
AN; 81	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AU; 54	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AU; 60	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AUT; 178	0	2	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AUT; 181	0	2	2	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
AUT; 183	0	2	2	0	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
BC; M662	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
BC; M706	0	1	0	0	1	0	1	15	0	0	0	0	0	0	0	0	0	0	0	0
BRNO; 23	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
CA; C38	0	2	0	0	3	1	2	1	1	0	0	0	0	0	0	0	0	0	0	0
CF; LVII	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0
CF; XLVII	0	1	0	0	1	0	1	1	1	3	1	4	0	0	0	0	0	0	0	0
CH; 718	0	1	3	0	0	2	1	0	1	0	0	0	0	0	0	0	0	0	0	0
E; 611	0	0	0	0	1	0	0	0	0	2	1	3	3	0	0	0	0	0	0	0
ER; s,n	0	1	0	0	1	0	2	6	7	0	1	0	1	1	0	0	0	0	0	0
F; s,n	0	1	1	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0
FCU; L322	0	3	3	0	3	3	3	1	1	0	3	0	1	4	1	2	1	0	0	0
FCU; L61	0	3	3	0	3	3	3	1	1	0	3	0	1	4	1	2	1	9	0	0
G; 19	0	1	1	0	0	0	1	19	10	0	0	0	0	1	0	7	0	1	1	0
G; s,n	0	0	0	0	0	0	0	10	3	0	0	0	1	0	0	2	0	0	0	4
GO; BI	0	1	2	0	1	1	1	1	1	3	1	4	7	2	4	1	0	3	3	0
GO; BII	0	0	0	0	0	0	0	0	0	3	0	4	5	0	3	0	0	0	0	0
GO; D	0	0	2	0	0	1	0	0	0	3	0	4	4	2	3	0	0	2	2	0
GU; 29	0	0	0	0	0	0	0	0	0	3	0	4	4	0	3	0	0	0	0	0
H; 9	0	1	0	0	1	0	1	3	1	0	1	0	1	0	0	1	0	1	1	1
IV; 106	0	1	1	0	0	1	0	0	0	1	0	0	0	1	0	1	3	1	1	0

KK:3449	28 .	0	1	0	0	2	0	0	1	1	1	1	2	1	2	0	3	1	0	2	2	0	0
KO:41	29 .	0	0	0	0	0	0	0	0	0	0	4	0	4	5	0	3	0	0	0	0	0	0
KO:42	30 .	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	1	0	0	1	1	0	0
KR:190	31 .	0	0	0	0	0	0	0	0	0	0	1	0	1	1	0	1	0	0	0	0	0	0
L:9	32 .	0	2	1	0	1	0	1	2	1	0	1	0	1	1	0	1	1	0	1	1	1	1
LA:263	33 .	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LBL:2615	34 .	0	1	2	0	1	0	0	0	0	0	1	1	1	0	2	0	0	0	0	0	1	1
LE:391	35 .	0	1	0	0	1	0	1	1	1	4	1	3	4	0	3	1	0	1	1	1	0	0
LIM:2	36 .	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
LO:11	37 .	0	3	2	0	2	1	2	1	2	0	2	0	1	1	3	1	1	0	3	2	1	1
LO:4	38 .	0	3	1	0	2	1	2	1	2	0	2	0	1	4	1	1	1	0	3	2	1	1
MB:s,n(13	39 .	0	0	0	0	0	0	0	0	6	0	0	0	1	1	0	0	1	0	0	0	0	0
MB:s,n(15	40 .	0	0	0	0	0	0	0	9	5	0	0	0	0	1	0	0	0	0	0	0	0	5
MBS:2992	41 .	0	0	0	0	0	0	0	0	0	1	0	1	1	1	0	1	0	0	0	0	0	5
MBS:5023	42 .	0	0	0	0	0	0	0	0	0	2	0	3	3	3	0	3	0	0	0	0	0	0
MN:288	43 .	0	2	5	0	1	2	0	0	0	0	0	1	0	1	0	3	0	1	3	3	1	1
MO:72	44 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	
O:113	45 .	0	1	1	0	1	1	1	1	1	0	2	0	2	2	1	0	1	0	2	2	0	0
OB:27	46 .	0	0	0	0	0	0	0	0	0	2	0	1	1	1	0	1	0	0	0	0	0	0
OB:d4	47 .	0	3	2	0	3	1	2	1	1	1	3	1	2	2	1	2	1	0	4	4	1	1
PA:153	48 .	0	1	4	0	2	1	2	1	1	0	1	1	1	1	2	0	1	0	3	3	0	0
PA:279	49 .	0	4	2	0	4	2	2	1	1	0	4	0	1	1	1	1	1	1	5	4	1	1
PAK:P,VI,	50 .	0	1	1	0	1	0	2	1	1	4	1	4	1	4	0	2	1	0	1	1	1	0
PC:65	51 .	0	0	2	0	0	0	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
PKV:VCa	52 .	0	0	0	0	1	0	0	0	0	2	1	2	2	2	0	3	0	0	1	1	0	0
PM:386	53 .	0	4	5	0	3	3	3	1	1	0	3	0	2	6	1	2	1	2	7	7	2	0
PN:1020	54 .	0	3	2	0	3	3	3	2	1	0	3	0	0	1	2	0	1	1	4	4	0	0
PN:1028	55 .	0	3	3	6	2	3	3	2	2	1	0	2	0	1	3	0	1	1	5	5	0	0

[illegible]





	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
IV;106	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
KK;3449	0	3	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
KO;41	0	5	5	4	0	1	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
KO;42	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
KR;190	0	1	1	1	1	0	0	1	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
L;9	0	2	0	0	1	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LA;263	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LBL;2615	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LE;391	0	4	3	3	1	1	2	4	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LIM;2	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LO;11	0	2	0	0	1	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LO;4	0	2	0	0	1	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MB;s,n(13	2	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MB;s,n(15	3	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MBS;2992	0	1	1	1	0	0	1	2	4	3	4	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MBS;5023	0	3	3	3	0	0	1	4	3	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MN;288	0	2	0	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
MO;72	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
O;113	0	3	1	1	0	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
OB;27	0	1	1	1	1	0	0	1	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
OB;d4	0	3	1	2	1	1	0	3	1	1	2	0	1	1	2	0	1	2	0	1	2	0	3	3	0	0	0	0
PA;153	0	3	0	2	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PA;279	0	1	0	0	0	1	1	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PAK;P,VI,	0	4	3	3	1	1	1	1	12	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PC;65	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PKV;VCa	0	2	2	2	2	0	1	1	7	12	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PM;386	1	4	0	2	0	1	1	2	0	1	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1020	0	2	0	1	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



RA; 123	83 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
RV; C13	84 .	0	1	1	1	0	0	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0
RV; C5	85 .	0	1	1	1	0	2	1	2	0	1	0	0	0	2	0	0	0	0	0	0	0	0
RVAT; 308	86 .	0	2	1	2	1	0	0	1	0	1	1	0	1	1	0	1	1	0	1	0	0	0
RVAT; 602	87 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
SE; 29	88 .	1	3	0	2	0	1	1	1	0	0	0	1	0	1	1	0	2	2	0	0	0	0
SE; 46	89 .	0	2	0	2	0	0	1	0	0	0	1	0	1	0	4	0	0	1	1	0	0	0
SE; 6	90 .	1	4	1	2	0	1	1	1	1	0	0	1	0	0	1	0	2	2	0	0	0	0
SL; 95	91 .	0	4	3	3	4	1	0	2	3	0	1	1	0	0	4	0	1	1	0	0	0	0
T; 109	92 .	0	3	0	2	0	1	1	1	0	0	0	2	0	1	1	0	3	3	0	0	0	0
TO; 149	93 .	0	3	0	2	0	1	1	1	0	0	0	2	0	2	1	0	3	3	0	0	0	0
TO; 159	94 .	0	2	0	2	0	0	1	0	0	0	0	1	0	2	0	0	5	6	0	0	0	0
U; 406	95 .	0	1	1	1	1	0	2	2	4	1	1	0	0	0	3	0	0	0	0	0	0	0
U; 407	96 .	0	1	1	1	1	0	2	2	4	1	1	0	0	0	3	0	0	0	0	0	0	0
U; 408	97 .	0	1	1	1	1	0	2	2	2	1	1	0	0	0	3	0	0	0	0	0	0	0
V; 17E	98 .	0	5	1	2	0	1	1	3	1	1	0	3	0	1	1	0	4	4	0	0	0	0
VI; 3880	99 .	3	1	0	0	0	1	1	1	0	0	0	1	0	0	1	0	1	1	2	1	1	0
VIC; CXXIV	100 .	2	1	0	0	0	1	1	1	0	0	0	1	0	0	1	0	1	1	1	0	0	0
W; 4383	101 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
WO; F160	102 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0

## COINCIDENCES

[illegible]







# COINCIDENCES

PN;12044	61 .	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
PN;12044	61 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1235	62 .	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1236	63 .	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1255	64 .	6	5	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;12584	65 .	14	5	7	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1266	66 .	5	3	6	5	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1338	67 .	2	2	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1535	68 .	4	3	7	5	6	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;15613	69 .	4	3	4	4	5	6	0	4	0	0	0	0	0	0	0	0	0	0	0	0
PN;16309	70 .	3	1	1	2	5	1	4	0	1	0	0	0	0	0	0	0	0	0	0	0
PN;17296	71 .	0	0	2	0	1	2	0	2	1	0	0	0	0	0	0	0	0	0	0	0
PN;443	72 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;903	73 .	1	0	0	1	1	1	0	0	1	2	0	0	0	0	0	0	0	0	0	0
PN;904	74 .	3	1	3	3	3	2	0	3	1	1	0	0	0	0	0	0	0	0	0	0
PN;9425	75 .	4	3	5	4	4	5	0	5	3	0	1	0	0	2	0	0	0	0	0	0
PN;9449	76 .	5	6	6	6	6	4	2	4	3	1	0	0	0	2	4	0	0	0	0	0
PNM;XIIA2	77 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PSG;117	78 .	3	2	4	3	5	8	0	4	5	2	1	0	1	0	3	2	1	0	0	0
PU;IIO10	79 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0
PU;IVH12	80 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11	0	4	0
PU;XIV86	81 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
R;216	82 .	3	1	3	3	5	5	0	4	3	1	1	0	1	4	2	2	0	3	0	0
RA;123	83 .	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
RV;C13	84 .	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
RV;C5	85 .	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0

	65	70	75	80					
RVAT:308	86 .	1	1	1	0	0	1	0	0
RVAT:602	87 .	0	0	0	0	0	0	0	0
SE:29	88 .	5	3	6	5	7	8	0	0
SE:46	89 .	4	3	4	3	4	5	0	0
SE:6	90 .	5	3	5	5	7	8	0	0
SL:95	91 .	1	0	0	1	1	1	0	0
T:109	92 .	5	3	4	5	5	5	0	0
TO:149	93 .	5	3	4	5	5	5	0	0
TO:159	94 .	4	3	4	4	4	4	0	0
U:406	95 .	1	1	2	1	2	2	0	0
U:407	96 .	1	1	2	1	2	2	0	0
U:408	97 .	1	1	1	1	1	1	0	0
V:17E	98 .	5	3	4	5	5	6	0	0
VI:3880	99 .	1	0	0	1	1	1	0	0
VIC:CXXIV	100 .	1	0	0	1	1	1	0	0
W:4383	101 .	1	2	2	2	2	0	0	0
W0:F160	102 .	1	0	2	1	3	3	0	0

# COINCIDENCES

	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
PU;XIV86	81 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
R;216	82 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
RA;123	83 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
RV;C13	84 .	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
RV;C5	85 .	1	0	1	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
RVAT;308	86 .	0	3	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
RVAT;602	87 .	0	0	0	1	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SE;29	88 .	0	5	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
SE;46	89 .	0	1	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0

	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
SE:6	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
SL:95	1	1	0	0	1	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
T:109	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TO:149	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
TO:159	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
U:406	1	1	0	0	1	2	1	0	2	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
U:407	1	1	0	0	1	2	1	0	2	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
U:408	1	0	0	0	1	2	1	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
V:17E	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
VI:3880	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
VIC:CXXIV	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
W:4383	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
WO:F160	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

# COINCIDENCES

	101	102
W:4383	0	0
WO:F160	0	0

# PERCENTAGE SIMILARITIES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
AN:81	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
AU:54	0.	25.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
AU:60	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
AUT:178	0.	25.	29.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
AUT:181	0.	29.	29.	0.	57.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
AUT:183	0.	29.	29.	0.	29.	14.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
BC:M662	0.	13.	0.	0.	6.	0.	14.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.



[illegible]

	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
LO:11	37	0	38	20	0	20	14	29	10	20	0	22	0	13	30	17	10	0	30	20	10
LO:4	38	0	38	10	0	20	14	29	10	20	0	22	0	13	40	17	10	0	30	20	10
MB:s,n(13	39	0	0	0	0	0	0	0	50	0	0	0	0	13	0	0	10	0	0	0	42
MB:s,n(15	40	0	0	0	0	0	0	0	47	26	0	0	0	13	0	0	0	0	0	0	26
MBS:2992	41	0	0	0	0	0	0	0	0	0	17	0	11	13	0	17	0	0	0	0	0
MBS:5023	42	0	0	0	0	0	0	0	0	0	33	0	33	38	0	50	0	0	0	0	0
MN:288	43	0	25	42	0	8	29	0	0	0	0	0	11	0	25	0	0	8	30	25	8
MO:72	44	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	14	
O:113	45	0	13	9	0	9	14	14	9	9	0	22	0	25	9	0	10	0	20	18	0
OB:27	46	0	0	0	0	0	0	0	0	0	33	0	14	14	0	17	0	0	0	0	0
OB:d4	47	0	38	14	0	20	14	29	7	7	17	33	11	25	8	33	10	0	40	27	7
PA:153	48	0	13	40	0	20	14	29	10	10	0	11	11	13	20	0	10	0	30	30	0
PA:279	49	0	50	17	0	33	29	29	8	8	0	44	0	13	8	17	10	8	50	33	8
PAK:P,VI,	50	0	13	7	0	6	0	29	5	5	67	11	44	50	0	33	10	0	10	6	0
PC:65	51	0	0	22	0	0	0	29	0	0	0	0	0	0	0	0	0	11	0	0	0
PKV:VCa	52	0	0	0	0	6	0	0	0	0	33	11	22	25	0	50	0	0	10	6	0
PM:386	53	0	50	36	0	17	43	43	5	5	0	33	0	25	50	17	20	7	70	41	10
PN:1020	54	0	38	20	0	30	43	29	10	10	0	33	0	13	20	0	10	10	40	40	0
PN:1028	55	0	38	23	86	15	43	29	15	8	0	22	0	13	25	0	10	8	50	38	0
PN:1084	56	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
PN:1085	57	0	17	50	0	0	33	0	0	0	0	0	0	0	50	0	0	17	50	50	0
PN:1088	58	0	0	0	0	0	0	0	0	0	0	0	0	13	0	0	0	0	0	0	0
PN:1118	59	0	0	0	0	0	0	0	0	0	17	0	0	0	0	0	0	0	0	0	0
PN:12035	60	0	25	50	0	20	29	29	10	10	0	11	11	13	30	0	10	10	40	40	0
PN:12044	61	0	38	21	0	11	43	29	4	5	0	22	0	13	25	0	10	7	50	29	0
PN:1235	62	0	17	50	0	0	33	0	0	0	0	0	0	0	50	0	0	17	50	50	0
PN:1236	63	0	25	50	0	17	43	71	0	0	0	22	0	0	33	0	10	8	50	42	8
PN:1255	64	0	38	23	0	15	43	43	8	8	0	22	0	13	58	0	20	8	60	46	8

PN;12584	65	0.	38.	29.	0.	11.	43.	43.	5.	5.	0.	22.	0.	25.	25.	0.	10.	7.	50.	29.	0.	29
PN;1266	66	0.	38.	36.	0.	17.	43.	43.	6.	6.	0.	22.	11.	25.	25.	0.	10.	7.	50.	29.	0.	29
PN;1338	67	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	29
PN;1535	68	0.	25.	42.	29.	17.	43.	43.	8.	0.	0.	11.	0.	0.	33.	0.	10.	8.	50.	42.	17.	29
PN;15613	69	0.	33.	67.	0.	17.	33.	33.	17.	17.	0.	17.	17.	17.	50.	0.	17.	17.	67.	67.	0.	29
PN;16309	70	0.	25.	7.	0.	7.	0.	14.	13.	7.	0.	11.	0.	25.	0.	0.	10.	0.	10.	7.	7.	29
PN;17296	71	0.	0.	17.	0.	8.	0.	14.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	29
PN;443	72	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	29
PN;903	73	0.	17.	0.	0.	17.	0.	17.	33.	17.	0.	17.	0.	17.	0.	0.	17.	0.	33.	17.	0.	29
PN;904	74	0.	14.	14.	0.	14.	14.	29.	0.	0.	17.	14.	14.	14.	29.	17.	14.	0.	43.	43.	14.	29
PN;9425	75	0.	25.	91.	0.	45.	43.	14.	0.	0.	0.	11.	0.	0.	27.	0.	0.	9.	40.	36.	0.	29
PN;9449	76	0.	29.	43.	0.	14.	43.	14.	0.	0.	0.	14.	0.	0.	43.	0.	0.	14.	57.	57.	0.	29
PNM;XIIA2	77	0.	0.	0.	0.	6.	0.	0.	0.	0.	0.	11.	11.	13.	0.	33.	0.	0.	10.	6.	0.	29
PSG;117	78	0.	38.	36.	0.	19.	43.	29.	6.	6.	0.	33.	11.	25.	17.	17.	10.	7.	40.	25.	6.	29
PU;IIID10	79	0.	0.	0.	0.	0.	0.	0.	0.	0.	17.	0.	33.	33.	0.	33.	0.	0.	0.	0.	0.	29
PU;IVH12	80	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	29
PU;XIVB6	81	0.	0.	0.	0.	0.	0.	0.	0.	0.	33.	0.	17.	17.	0.	17.	0.	0.	0.	0.	0.	29
R;216	82	0.	29.	29.	0.	29.	14.	43.	14.	14.	0.	29.	0.	14.	14.	0.	14.	0.	43.	43.	0.	29
RA;123	83	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	29
RV;C13	84	0.	0.	0.	0.	0.	0.	0.	0.	0.	17.	0.	17.	17.	0.	17.	0.	17.	0.	0.	0.	29
RV;C5	85	0.	0.	0.	0.	0.	0.	0.	0.	0.	33.	0.	33.	0.	13.	0.	13.	0.	0.	0.	0.	29
RVAT;308	86	0.	13.	25.	0.	0.	0.	0.	0.	0.	17.	0.	17.	13.	13.	17.	0.	0.	13.	13.	13.	29
RVAT;602	87	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	29
SE;29	88	0.	38.	56.	0.	33.	43.	43.	22.	11.	0.	22.	0.	13.	33.	0.	11.	11.	56.	56.	0.	29
SE;46	89	0.	25.	56.	14.	11.	29.	0.	0.	0.	0.	0.	11.	0.	33.	0.	0.	11.	33.	33.	11.	29
SE;6	90	0.	38.	44.	0.	22.	43.	43.	22.	11.	0.	22.	0.	25.	33.	0.	11.	11.	56.	56.	0.	29
SL;95	91	0.	17.	0.	0.	17.	0.	17.	17.	17.	33.	17.	50.	67.	0.	50.	17.	0.	17.	17.	0.	29
T;109	92	0.	67.	67.	0.	33.	50.	33.	17.	17.	0.	33.	0.	17.	50.	0.	17.	17.	83	83	17.	29

	5					10					15					20					
T0:149	93	0	50	44	0	22	43	29	11	11	0	22	0	13	33	0	11	11	56	56	11
T0:159	94	0	38	29	0	6	43	14	0	5	0	11	0	0	58	0	0	7	40	24	5
U:406	95	0	13	22	0	11	14	14	0	0	50	11	11	13	11	33	0	11	22	22	0
U:407	96	0	13	25	0	13	14	14	0	0	50	13	13	13	13	33	0	13	25	25	0
U:408	97	0	17	17	0	17	17	0	0	0	50	17	17	17	17	33	0	17	33	33	0
V:17E	98	0	50	29	0	19	43	29	6	6	0	33	0	25	25	33	10	7	60	38	6
VI:3880	99	0	13	0	0	8	0	14	58	42	0	11	0	13	0	0	60	0	10	8	42
VIC:CXXIV	100	0	13	0	0	11	0	14	67	78	0	11	0	13	0	0	100	0	11	11	67
W:4383	101	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
W0:F160	102	0	14	14	0	14	14	29	0	0	0	14	0	0	0	0	0	0	14	14	0

PERCENTAGE SIMILARITIES

G;s,n	21	0	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
GO;8I	22	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
GO;8II	23	0	100	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
GO;D	24	0	100	83	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
GU;29	25	0	36	67	57	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
H;9	26	0	9	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
IV;106	27	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
KK;3449	28	0	30	17	14	10	10	0	0	0	0	0	0	0	0	0	0	0	0	0	0
K0;41	29	0	45	83	57	33	0	17	10	0	0	0	0	0	0	0	0	0	0	0	0
K0;42	30	0	0	0	0	0	0	0	10	7	0	0	0	0	0	0	0	0	0	0	0
KR;190	31	0	17	17	17	17	0	0	17	33	33	0	0	0	0	0	0	0	0	0	0
L;9	32	0	18	0	0	0	8	0	20	0	0	0	0	0	0	0	0	0	0	0	0
LA;263	33	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LBL;2615	34	0	0	0	0	0	0	0	0	0	0	0	8	0	0	0	0	0	0	0	0
LE;391	35	0	44	50	43	33	11	17	22	44	0	17	11	0	0	0	0	0	0	0	0



	25					30					35					40				
LIM;2	36	17	17	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
LO;11	37	0	20	0	0	10	0	20	0	0	30	0	10	11	0	0	0	0	0	0
LO;4	38	0	20	0	0	10	0	20	0	0	30	0	10	11	0	(90)	0	0	0	0
MB;s,n(13	39	17	9	0	0	8	0	0	0	0	0	0	0	0	17	0	0	0	0	0
MB;s,n(15	40	20	9	0	0	8	0	0	0	0	0	0	0	0	17	0	0	67	0	0
MBS;2992	41	0	9	17	14	9	0	0	10	18	(100)	0	0	11	0	0	0	0	0	0
MBS;5023	42	0	33	50	43	33	0	0	11	44	33	67	0	0	33	0	0	0	0	0
MN;288	43	0	18	0	29	0	0	17	0	0	0	8	0	50	0	0	10	0	0	0
MO;72	44	0	0	0	0	14	0	0	0	0	0	0	0	0	0	0	0	0	0	0
O;113	45	0	27	17	14	0	9	0	10	9	0	0	9	11	0	10	10	0	0	0
OB;27	46	0	14	17	14	14	0	0	14	29	0	17	0	0	29	0	0	0	0	0
OB;d4	47	0	27	17	29	8	8	0	30	7	7	17	17	0	7	22	0	30	0	0
PA;153	48	0	30	0	29	0	10	0	10	0	0	0	10	17	20	11	0	10	0	0
PA;279	49	0	9	0	0	0	8	17	20	0	8	0	17	0	25	11	0	40	0	0
PAK;P,VI,	50	0	36	50	43	25	8	17	10	75	7	0	8	0	5	56	0	10	10	0
PC;65	51	0	0	0	0	0	0	17	0	0	0	0	0	0	0	0	0	0	0	0
PKV;VCa	52	0	18	33	29	17	0	17	10	44	(86)	(83)	0	0	0	33	0	0	0	0
PM;386	53	7	36	0	29	0	8	17	20	0	7	0	17	0	15	11	17	40	30	8
PN;1020	54	0	20	0	14	0	10	17	10	0	0	0	10	0	10	11	0	20	20	0
PN;1028	55	8	27	0	29	0	8	17	10	0	0	0	8	0	0	11	0	20	20	0
PN;1084	56	0	0	0	0	0	8	0	0	0	0	0	0	0	0	0	0	0	0	0
PN;1085	57	0	33	0	33	0	0	17	0	0	0	0	0	0	0	0	0	0	0	0
PN;1088	58	13	13	0	0	0	0	0	0	0	0	0	0	0	0	0	17	0	0	13
PN;1118	59	0	0	0	0	0	0	17	0	10	0	0	0	0	11	0	0	0	0	0
PN;12035	60	0	30	0	29	0	10	17	10	0	0	0	10	17	20	11	0	10	10	0
PN;12044	61	0	27	0	29	0	8	17	10	0	0	0	8	0	4	11	0	20	20	0
PN;1235	62	0	33	0	33	0	0	17	0	0	0	0	0	0	0	0	0	0	0	0
PN;1236	63	0	18	0	29	0	0	17	0	0	0	0	0	0	17	0	0	10	10	0

	35				30				35				40							
PN;1255	64 .	0.	27.	0.	29.	0.	8.	17.	10.	0.	0.	8.	0.	15.	11.	0.	20.	20.	0.	0.
PN;12584	65 .	7.	36.	0.	29.	0.	8.	17.	10.	0.	0.	8.	0.	5.	11.	17.	20.	20.	8.	5.
PN;1266	66 .	0.	36.	17.	29.	0.	8.	17.	10.	6.	0.	8.	17.	11.	11.	0.	20.	20.	0.	0.
PN;1338	67 .	0.	0.	0.	0.	0.	15.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PN;1535	68 .	0.	18.	0.	29.	0.	0.	17.	0.	0.	0.	0.	0.	8.	0.	0.	10.	10.	8.	8.
PN;15613	69 .	0.	50.	0.	33.	0.	17.	17.	17.	0.	0.	17.	0.	17.	17.	0.	17.	17.	0.	0.
PN;16309	70 .	13.	18.	0.	0.	0.	15.	0.	10.	0.	0.	17.	0.	13.	11.	17.	20.	20.	17.	7.
PN;17296	71 .	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	8.	0.	0.	0.	0.	0.	0.
PN;443	72 .	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PN;903	73 .	17.	17.	0.	0.	0.	17.	0.	17.	0.	0.	17.	0.	0.	17.	0.	33.	33.	17.	0.
PN;904	74 .	0.	29.	17.	29.	14.	0.	0.	14.	14.	0.	17.	0.	14.	14.	0.	14.	14.	0.	0.
PN;9425	75 .	0.	18.	0.	29.	0.	0.	17.	0.	0.	0.	0.	0.	9.	0.	0.	20.	10.	0.	0.
PN;9449	76 .	0.	29.	0.	29.	0.	0.	17.	0.	0.	0.	0.	0.	0.	0.	0.	14.	14.	0.	0.
PNM;XIIA2	77 .	0.	9.	17.	14.	8.	0.	0.	10.	6.	64.	50.	0.	0.	11.	0.	0.	0.	0.	0.
PSG;117	78 .	0.	27.	17.	14.	0.	8.	17.	20.	6.	7.	0.	17.	33.	25.	11.	0.	20.	20.	0.
PU;III010	79 .	0.	33.	33.	33.	33.	0.	0.	0.	50.	33.	33.	0.	0.	0.	33.	0.	0.	0.	0.
PU;IVH12	80 .	0.	0.	0.	0.	0.	0.	0.	0.	25.	86.	67.	0.	0.	0.	0.	0.	0.	0.	0.
PU;XIVB6	81 .	0.	17.	17.	17.	17.	0.	17.	0.	100.	17.	0.	0.	0.	0.	33.	0.	0.	0.	0.
R;216	82 .	0.	29.	0.	14.	0.	14.	0.	14.	0.	0.	14.	0.	0.	14.	0.	29.	29.	0.	0.
RA;123	83 .	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
RV;C13	84 .	0.	17.	17.	17.	17.	0.	0.	17.	17.	0.	17.	0.	0.	17.	0.	0.	0.	0.	0.
RV;C5	85 .	0.	9.	17.	14.	8.	0.	0.	33.	10.	13.	0.	17.	0.	0.	22.	0.	0.	0.	0.
RVAT;308	86 .	0.	25.	17.	29.	13.	0.	0.	13.	13.	0.	17.	13.	0.	13.	13.	0.	13.	13.	0.
RVAT;602	87 .	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
SE;29	88 .	11.	33.	0.	29.	0.	11.	17.	11.	0.	0.	11.	0.	11.	11.	0.	22.	22.	0.	0.
SE;46	89 .	0.	22.	0.	29.	0.	0.	17.	0.	0.	0.	11.	0.	44.	0.	0.	11.	11.	0.	0.
SE;6	90 .	11.	44.	17.	29.	0.	11.	17.	11.	11.	0.	11.	0.	0.	11.	0.	22.	22.	0.	0.
SL;95	91 .	0.	67.	50.	50.	67.	17.	0.	33.	50.	0.	17.	17.	0.	0.	67.	0.	17.	17.	0.

	92	93	94	95	96	97	98	99	100	101	102	25	30	35	40
T;109	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
T0;149	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
T0;159	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
U;406	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
U;407	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
U;408	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
V;17E	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
VI;3880	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
VIC;CXXIV	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
W;4383	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
W0;F160	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.

PERCENTAGE SIMILARITIES

	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
MBS;2992	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
MBS;5023	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
MN;288	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
MO;72	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
O;113	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
OB;27	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
OB;d4	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PA;153	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PA;279	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PAK;P,VI,	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PC;65	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PKV;VCa	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PM;386	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PN;1020	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.
PN;1028	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.	0.















# Abbreviations for Bibliographic Reference

- GC W.Apel, Gregorian Chant.(Bloomington Indiana, 1958)
- H-B Helma Hofmann-Brandt, 'Die Tr pen zu den Responsorien des Officiums', 'Inaugural-Dissertation der Philosophischen Fakultät der Fridrich-Alexander-Universität Erlangen-Nürnberg'. (Berlin-Charlottenburg 1971)
- JAMS Journal of the American Musicological Society, 1948-.
- JPMMS Journal of the Plainsong & Mediaeval Music Society, 1978-.
- MQ The Musical Quarterly, 1915-.
- NG The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, 20 vols. (London, New York, 1980)
- NOHM The New Oxford History of Music. (London, New York, 1954)  
vol.2, Early Medieval Music up to 1300, ed. Dom A.Hughes, 1954;  
vol.3, Ars Nova and the Renaissance 1300-1540, ed. Dom A.Hughes  
and G.Abraham, 1960.
- Pal.Mus Paléographie Musicale: les principaux manuscrits de chant Grégorien, Ambrosien, Mozarabe, Gallican, 21 vols.  
in 2 series, (Solesmes, Tournai, or Berne, 1899- )
- PMFC Polyphonic Music of the Fourteenth Century, 24 vols.  
(Monaco, 1956-)
- RISM Répertoire international des sources musicales. (München-Duisburg, 1960-)

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Index of English manuscripts,  
prosulas and transcriptions

ENGLISH PROSULAS by sources

1) One 312s

Cambridge, Corpus Christi College

121 Four musical material, office of St. Augustine of Hippo

13th century (Forte, *St. Augustine* II, 1961)

Prosula

1210s

in *Antiphonary*

ENGLISH PROSULAS by sources

1) Ccc 312:

Cambridge, Corpus Christi College:

312; None musical material, office of St. Augustine of Canterbury,  
13th century (Frere, Bibliotheca II, 136).

Prosula

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
In aethre contemnent	f.294-295	-	C8(p.43)	306	pp.133-134 p.135

2) Cjec 22:

Cambridge, Jesus College:

22(Q.B.5); Cantatorium, Durham, 15th century (Frere, Bibl. II, 908)

Prosula

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Sospitati dedit aegros	rear flyleaf (II v)	-	A4(p.29)	639	pp.100-101 p.102

3) CU 9:

Cambridge, University Library:

Mm.II.9; Antiphoner, Salisbury use, 13th c.

facsimile: Frere, Antiphonale Sarisburiense IV.

Prosulas

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Crux fidelis terras caelis	f.210-210v	AS IV, 423-424	C3(p.40)	140	p. 98 p.99
Inviolata integra et casta	f.199v-200	" 402-403	A2(p.27)	348	pp.91-96 p.97
Oportet devota mente	f.177v	" 358	C13(p.48)	453	p. 145 p.146
Sospitati dedit aegros	f.178-178v	" 359-360	A4(p.29)	639	pp.100-101 p.102

4) LBL 2945:

London, British Library:

Harley 2945; Processional, Salisbury use, 15th c.

Prosula

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Sospitati dedit aegros	f.98v	-	A4(p.29)	639	pp.100-101 p.102

5) NBM 4g(4):

Norwich, Bridewell Museum:

158.926 4g(4); Processional from Bury St.Edmunds, 14th c.

Prosulas

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Hodie prodit virga lesse	f.101r	-	C18(p.53)	-	p. 159 p.160
Inviolata singulari castamonía	f.14v-15	-	C16(p.51)	-	pp.153-154 p.155
Mirandis modis preparantem	f.121r	-	C19(p.54)	-	pp.161-162 p.163



6) NBM 4e:

Norwich, Eridewell Museum:

158.926 4e; Processional from Castle Acre in Norfolk(Cluniac),  
14th c.

Prosula

incipit

	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Disputando vicit virgo	f.122r	-	C17(p.52)	-	pp.156-157 p.158

7) OB 596:

Oxford, Bodleian Library:

Bodley 596; Miscellaneous, including St.Julian office,  
Westminster Abbey, early 12th c.  
(Frere, Bibl. I, 126) and facs. ibid. p.6 .

Prosula

incipit

	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Semper tibi rex O Christe	f.212b	frere,Bibl.I,p.6	B9(p.37)	605	pp.115-116 pp.117-118

8) OB 948:

Oxford, Bodleian Library:

Bodley 948; Breviary, Salisbury use, 15th c.

facs.: frere, Antiphonale Sarisburiense VI, plate W.

Prosula

incipit

	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Aeternae virgo memoriae	-	AS VI, w	A1(p.26)	25	pp.88-89 p.90

9) OB 109:

Oxford, Bodleian Library:

Digby 109; Passion of St.Edmund King and Martyr  
and liturgical office, 14th c. (Frere,Bibl.I, 35).

Prosula

incipit

	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Suspirat anima nostra	f.46-47	-	C14(p.49)	674	pp.147-148 p.149

10) OB d4:

Oxford, Bodleian Library:

Rawl.lit.d4; Processional of Salisbury use, from Dublin, ca.1369.

Prosulas

incipit

	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Aeternae virgo memoriae	f.187v-188	-	A1(p.26)	25	pp.88-89 p.90
Clangat pastor in tuba	f.16-17	-	C2(p.39)	120	pp.122-123 p.124
Crux fidelis terras caelis	f.186-187	-	C3(p.40)	140	pp.125-126 p.127
Familiam custodi Christe	f.8v-9v	-	B2(p.31)	218	pp.103-104 p.105
Felix Maria mundi	f.6v-9	-	B1(p.30)	227	pp.103-104 p.105

Inviolata integra et casta	f.185-186	-	A2(p.27)	348	pp.91-96	p.97
Mente munda laetabunda	f.188-189	-	C10(p.45)	411	pp.136-137	p.138
Nascitur ex patre Zebedeo	f.12-13	-	C11(p.46)	420	pp.139-140	p.141
O morum doctor	f.183-183v	-	C12(p.47)	451	pp.142-143	p.144
Oportet devota mente	f.183v-184	-	C13(p.48)	453	pp.145	p.146
Quem aethera et terra	f.17v-18	-	A3(p.28)	537	pp.98	p.99
Sedentem in supernae	f.13v-14v	-	B8(p.36)	604	pp.112-113	p.114
Sospitati dedit aegros	f.184v-185	-	A4(p.29)	639	pp.100-101	p.102
Te laudant alme rex	f.9v-10	-	B3(p.32)	682	pp.103-104	p.105
Te mundi climata	f.10v-11v	-	C15(p.50)	686	pp.150-151	p.152

11) OB e Mus 126:

Oxford, Bodleian Library:

e Mus 126; Processional of York use, 14th-15th c.

Prosulas

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-P's. no.</u>	<u>transcription &amp; translation</u>	
Beata es virgo	f.5-5v	-	C20(p.55)	-	pp.164-165	p.166
Facture dominans potestate	f.6-6v	-	B4(p.33)	212	pp.106-107	p.108
Inviolata integra et casta	f.11v-12v	-	A2(p.27)	348	pp.91-96	p.97
Quem aethera et terra	f.6v-7v	-	A3(p.28)	537	p. 98	p.99

12) PA 135:

Paris, Bibliotheque de l'Arsenal:

135; Noted missal of Salisbury use, from London(?),  
13th c. with 14th c. addition.

Prosulas

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Cibabit puro corde	f.296v-297	-	C1(p.38)	119	pp.119-120 p.121
Quem aethera et terra	f.22	-	A3(p.28)	537	p. 98 p.99

13) RVAT 308:

Rome, Biblioteca Apostolica Vaticana:

Ottob.308; Processional of Salisbury use, AD.1383).

Prosulas

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Clangat pastor in tuba	f.16-17	-	C2(p.39)	120	pp.122-123 p.124
Familiam custodi Christe	f.9-9v	-	B2(p.31)	218	pp.103-104 p.105
Felix Maria mundi	f.9-9v	-	B1(p.30)	227	pp.103-104 p.105
Nascitur ex patre Zebedeo	f.12v-13	-	C11(p.46)	420	pp.139-140 p.141
Quem aethera et terra	f.17-18	-	A3(p.28)	537	p. 98 p.99
Sedentem in supernae	f.13v-14v	-	B8(p.36)	604	pp.112-113 p.114
Te laudant alme rex	f.9-10	-	B3(p.32)	682	pp.103-104 p.105
Te mundi climata	f.10v-11v	-	C15(p.50)	686	pp.150-151 p.152



14) RU 120:

Rome, Biblioteca Universitaria Alessandrina:

120; Miscellany of non musical material, at the end rhymed office of  
St. Richard of Chichester and St. Edmund of Canterbury, late 13th c.

Prosula

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Laus Edmundi partes mundi	f.246-246v	-	C9(p.44)	381	pp.178-179 p.180

15) SB 152:

Salisbury, Chapter Library:

152; Noted breviary of Salisbury use, 15th c.

Facs: Frere, Antiphonale Sarisburiense II.

Prosulas

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Gloria deo patri summo	-	AS II, f.57	B6(p.35)	258	pp.109-110 p.111
Nascitur ex patre Zebedeo	-	" f.66	C11(p.46)	420	pp.139-140 p.141
Sedentem in supernae	-	" f.70-71	B8(p.36)	604	pp.112-113 p.114
Stephanus dei gratia	-	" f.57	B5(p.34)	661	pp.109-110 p.111
Te mundi climata	-	" f.60	C15(p.50)	686	pp.150-151 p.152

16) WO F160:

Worcester, Cathedral Library:

F160; Complete music for liturgy of Worcester, ca.1230.  
part facs: Paléographie Musicale XII.

Prosulas

<u>incipit</u>	<u>folio</u>	<u>facsimile</u>	<u>analysis</u>	<u>H-B's no.</u>	<u>transcription &amp; translation</u>
Et valde devote properantes	-	Pal.Mus.XII, f.129	C4(p.41)	186	p. 128 p.129
Gloria, claritas, decus	-	" f.28-29	C7(p.42)	255	pp.130-131 p.132
Gloria deo per cuncta	-	" f.34	B7(p.35)	259	pp.109-110 p.111
Gloria sit deo qui omnia	-	" f.129	C5(p.41)	271	p. 128 p.129
Inviolata integra et casta	-	" f.271-272	A2(p.27)	348	pp.91-96 p.97
Ipsum unicum dei patris	-	" f.28	C6(p.42)	361	pp.130-131 p.132
Stephanus dei gratia	-	" f.34	B5(p.34)	661	pp.109-110 p.111